

MUSICAL AMERICA

VOL. XXXVII. No. 13. NEW YORK

EDITED BY

John C. Freund

JANUARY 20, 1923

\$3.00 a Year
15 Cents a Copy

AMERICA SHARES IN INTERNATIONAL PROJECT TO FORM LEAGUE OF MUSIC

Meeting in New York Indorses Salzburg Movement, and Decides to Establish National Section for the United States—New Society Will Restore Links Binding World's Musicians, and Form Powerful Collaboration to Make Contemporary Composers Better Known—Annual Festival to Be Held—Central Body Gives Wide Powers to National Sections

AMERICA will join the International Society for Contemporary Music, it was decided at a meeting in New York on Jan. 11, when it was agreed to form an American National Section of the society, and a committee was empowered to draft a constitution and by-laws for the section, and report to another meeting to be held not later than March 1.

This society was established as an outcome of the Salzburg Festival in August last, when a number of musicians present from various parts of the world met, with Edward J. Dent, English critic and historian, as chairman, and decided to restore the international links which had bound the musicians of the world together in the ranks of the old International Society of Musicians. That organization, which existed until 1914, was chiefly concerned in historical research, but the new society will be on a broader basis, since it will devote its attention to creative contemporary activities. The society, comprised of central offices and sections representing the various nations, will form a powerful collaboration to make contemporary music better known to the world by public performances of composers' works, by the regular exchange of information relating to the developments in music, and in other ways.

London has been chosen as the headquarters for the central office. A constitution has been sent out from headquarters for consideration by the national sections, but this constitution, it was announced, was subject to amendment at a further meeting scheduled for Jan. 18. Its main features, however, will doubtless remain unaltered.

These give very wide and independent powers to the national sections. For instance, clause 3 of the proposed central constitution reads: "Each national section reserves complete independence as to its own internal organization, conditions of membership, terms of subscription, and general finance, and is to be separately responsible for these. The collective responsibility of sections is limited to their participation in the activities of the International Society."

An annual festival, in August, is proposed as one of the enterprises of the International Society. For the present, the scope of this festival will be limited to the performance of chamber music in the widest sense of that term, but this limitation is only provisional.

The 1923 Festival will take place at Salzburg.



YOLANDA MÉRÖ

Pianist, Who Will Re-Enter the Concert Field, After a Year's Absence, with an Appearance in London in the Spring. She Will Be Heard with Orchestra and in Recital in the United States Next Season. (See Page 40)

A conference of delegates will decide at each festival the scene of that of the following year, and the general committee will then appoint committees of selection and management. The committee of selection, which, it is at present suggested, shall consist of five members, no two of whom shall belong to the same country, shall decide what music shall be performed at the coming festival, and its decisions, the draft constitution states, shall be final. No work by any member of this committee shall be performed at the festival during his year of office. The national section in whose

area the festival is to be held, shall submit names for this committee, and from these names the general committee shall select four, and appoint one of its own members belonging to another section.

Each national section shall be responsible for the performance of the works accepted by the committee of selection. It shall vouch for the qualifications of the performers it sends, and shall hold itself responsible for any claims they may make in respect of fees

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CHICAGOANS GIVE "SNOW BIRD", NEW OPERA BY NATIVE, FOR FIRST TIME

Theodore Stearns' Musical Episode of Siberia, Written to His Own Libretto, Charms Audience at Première—Leading Rôles Created by Charles Marshall and Mary McCormic—"Marta" Revived After Eight Years with Schipa, Edith Mason and Ina Bourskaya—Mary Garden in "Tosca"—Galli-Curci Makes Season's Farewell as "Violetta"

CHICAGO, Jan. 13.—The world première of "Snow Bird," an opera by Theodore Stearns, American composer, and the revival of Flotow's "Marta," which had not been given by the Chicago company for eight years, were the chief points of interest in the ninth week of the Chicago Civic Opera Association's season.

"Snow Bird" was given on Saturday night. It is described by its composer as a "lyric episode in one act with a dream ballet." The work was received more enthusiastically than any of the eight or ten operas by American composers given from time to time by the Chicago organization. The reason is not hard to find. American operas have usually been sung by the second or third string of singers, often with makeshift scenery borrowed from other operas.

"Snow Bird," contrary to this unfortunate custom of the past, was given a real chance. It was led by Giorgio Polacco, musical director and first conductor, and was sung by Charles Marshall and Mary McCormic, in the principal rôles. Miss McCormic was especially chosen by Mr. Polacco for the name part because it was admirably suited to her. The production was enhanced by beautiful dancing, in which Anna Ludmila, première danseuse, figured prominently. The setting was a work of art, and the lighting effects called forth a round of applause when a representation of the aurora borealis was achieved.

Beautiful indeed is the score. The music is modern, but not distorted. It abounds in singable melody, and the ballet music is especially charming. The audience testified to its approbation by many curtain calls for the composer, the conductor, and the singers.

Mr. Stearns is his own librettist in "Snow Bird." The scene is laid in Siberia and the story has an appealing touch of fantasy. The action takes place in the year 900 and it concerns the love of a Tartar prince for a Tartar maiden, known as *Snow Bird*. The prince is living the life of a hermit in the North. He rescues the shipwrecked *Snow Bird* and falls in love with her. During the course of the action a dream ballet is introduced.

Miss McCormic justified Mr. Polacco's judgment in casting her as *Snow Bird* by the best work that she has yet done with the company. Her voice was remarkably sweet in the grateful music of

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WHO OWNS RIGHTS TO "SALOME" HERE?

Alien Property Custodian Never Took Over Opera, Says Federal Officer

WASHINGTON, Jan. 15.—The management of the Wagner Opera Festival, to be given in New York next month, will have to deal direct with the owners of the copyright if they wish to produce "Salome." This is the situation according to authorities here.

During the week the New York Times published a news item to the effect that a guarantee of ten performances at \$500 each had been asked by Richard Strauss' publishers. "Further inquiry," said the Times report, "developed that apparently neither Strauss nor his publishers held the rights to the opera, which with other property had been seized during the war and could only be released by the Alien Property Custodian. It was also said that the American official offered the use of the work for only \$35 a night."

Inquiries made at the copyright office of the Library of Congress indicate that the American rights to produce "Salome" were not taken over by the Alien Property Custodian, and this was confirmed by Deputy Alien Property Custodian Skinner.

Mr. Skinner said: "The statement which has gained some credence to the effect that permission to produce the opera 'Salome' will be given by the Alien Property Custodian for a fee of \$35 for each performance, or for a fee of any other amount, is an error, in view of the fact that as the matter stands the Alien Property Custodian has nothing whatever to do with the production of the opera, the rights not having been taken over by him."

The Registrar of Copyrights of the Library of Congress stated that "as far as the copyright records show the original owners of the 'Salome' rights are the owners today, no record of a transfer appearing in the data of the copyright office."

The copyright office, however, pointed out that it is entirely possible for contractual rights to produce the opera to have been given and the fact not be recorded in the copyright office.

A. T. MARKS.

The Whispering Gallery

OSIP GABRILOWITSCH did not intend to renew his contract as conductor of the Detroit Symphony at the end of the present term, said a New York rumor this week. Obviously, the best authority on that point was Mr. Gabrilowitsch himself, then in New York. "The report is incorrect," he said, when asked about it. "I have no present intention of leaving Detroit."

Mr. Gabrilowitsch has now been for five years conductor of the Detroit Sym-

Mary Garden May Head Own Company

CHICAGO, Jan. 13.—When Mary Garden returned to Chicago a few days ago she would neither confirm nor deny the rumor that she is to leave the Chicago Civic Opera Association to head a company of her own on a coast-to-coast tour. She intimated, however, that the project is close to her heart.

"What else can I do?" she asked, "I came here to sing 'Louise,' 'Thais,' 'Monna Vanna' and 'Le Jongleur' and found I was not to sing them. They made me do the Italian rôles, which I loathe. I can't understand why the company cannot put on my French operas, if they expect me to be a member."

"I am coming back to sing in concert next year with an ensemble of six pieces from Paris, instead of piano. I shall do this whether I sing with the Chicago company or in my own company."

phony and the fifth anniversary of his appointment was celebrated in that city a few days ago with warm congratulations. Many enthusiastic tributes were paid to his zeal in building up his orchestra to its present high reputation. A eulogy in verse was written about him by Edgar A. Guest, who succeeded in including Mr. Gabrilowitsch's name in his third stanza without violent disturbance to the meter.

* * *

The Judson-Wolfsohn amalgamation is preparing to intrench itself in the West, as part of the extensive policy now being formulated under the new merger. Since Selby Oppenheimer of San Francisco, who visited New York recently, is reported to have declined the offer to work with the merger it will be interesting

to observe the developments of the next few weeks on the Pacific Coast.

* * *

When Beniamino Gigli of the Metropolitan Opera heard the other day of the plight of a humble American citizen, blind Joe McDonough, through the loss of his dog in a snowstorm, he set out to purchase for him the best dog that money could buy. But before the plan matured, the mutt came back, to find a new era of prosperity opening for her master, for Gigli decided to set Joe up in business at Millwood in a news and candy stand, for which another friend, Mrs. Jacob M. Ehrlich of the Marlborough Hotel proffered the site. Incidents like these make one hope, with Coué, that day by day, in every way, the world's getting better and better.

THE FLANEUR.

Chamber Music Society and Rothwell Forces Head Los Angeles Calendar

Orchestra Gives First Local Performance of Massenet's "Les Erynnies" Suite—Calvé Heard in Second Recital—Erwin Nyiregyhazi Plays Program of Piano Music

By BRUNO DAVID USSHER

LOS ANGELES, Jan. 13.—Ensemble playing of great finish was heard at the fifth program of the Los Angeles Chamber Music Society, when the Philharmonic Quartet and Olga Steeb, pianist, gave the Quartet in G, Op. 153, No. 2, by Saint-Saëns; the Franck Sonata for Violin and Piano, and the Brahms Piano Quintet in F Minor, Op. 34. The work of the Quartet, Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferir, viola, and Ilya Bronson, 'cello, excelled in tonal balance and thematic detail. Mr. Noack's reading of the Franck Sonata showed technical command and sympathetic understanding of the work. Olga Steeb is an excellent ensemble-player, a quality that compensated for her over use of the damper pedal.

Orchestra Plays Novelty

Walter Henry Rothwell, conductor, and the Philharmonic Orchestra, were in convincing accord at the fifth popular Sunday afternoon concert. Interest centered on the local first performance of Massenet's Suite, "Les Erynnies," with Ilya Bronson playing the 'cello solo. Elgar's "Pomp and Circumstance"; Busch's work based on Foster's "Old Folks at Home"; Saint-Saëns' Prelude to "Le Deluge,"

with Concertmaster Sylvain Noack in the incidental solo and Smetana's "River Moldau," completed the program. Mrs. Alice Forsyth Mosher, soprano, did not possess sufficient tonal color and dramatic warmth for Charpentier's "Depuis le Jour," from "Louise." Her coloratura singing in "Charmant Oiseau," from "La Perle de Brazil," by Felicien David, suited her better, revealing a voice of considerable beauty.

Recitalists Heard

Erwin Nyiregyhazi, pianist, was presented by the Fitzgerald Concert Direction on Jan. 8, in his first appearance here. He showed dazzling virtuosity and added many encores.

Emma Calvé gave her second program on Jan. 9 before a sold-out house under the management of L. E. Behymer. The great prima donna revealed remarkable mastery of vocal art and characterization.

Grace Wood Jess, widely known for her charming period recitals in costume, is fulfilling a number of return engagements, among them a fifth program before the Santa Monica Woman's Club. She has discovered an old Spanish woman living here who knows many Spanish folk-songs, which Mme. Jess is now recording and arranging for future programs.

Walska Coming for Delayed Tour

Ganna Walska, soprano, whose coming to America was postponed because of an operation upon her husband, Harold F. McCormick, will arrive in the United States on Feb. 6, according to an announcement from her manager, Jules Daiber. Mme. Walska will begin her tour in Niagara Falls on Feb. 9 and will sing in Chicago on Feb. 12. Concerts scheduled for January have been postponed until later. She will sing in New York the latter part of February.

Chicago to Have Eleven Weeks of Opera Next Season

(By Telegraph to Musical America)

CHICAGO, Jan. 15.—Announcement was made here today that the season of opera will be increased to eleven weeks next season. The engagement will open on Nov. 8, and subscribers will have eleven performances at the rate formerly paid for ten, before the elimination of the war tax. Claudia Muzio has already been engaged for next year. CHARLES QUINT.

Violinist Coming to Substitute for London Quartet Player

Arthur Beckwith, violinist and formerly leader of the London Philharmonic, will arrive in America on Jan. 22, to take the place of James Levey, violinist of the London String Quartet, until he has recovered from his illness. Mr. Beckwith is at present leader of the Philharmonic String Quartet of London and is a professor at the Guild Hall Trinity College. He is familiar with the repertory of the London Quartet, having played with that organization many times.

MISSOURI TEACHERS TO MOVE FOR MUSIC

Kansas City Convention Wants State University to Give Courses

By John A. Selby

KANSAS CITY, Mo., Jan. 13.—The Missouri Music Teachers' Association, which met in Kansas City on Dec. 27, 28 and 29, has decided to work for the recognition of music in the state university. Missouri University is one of the few educational institutions of its size to offer practically no facilities for the study of music. The teachers appointed a committee made up of William L. Calhoun of Carthage, Dr. Hermann Almstedt of Columbia, Leo C. Miller of St. Louis and Charles H. Cease of Kansas City to take steps to bring before the public and the state legislature a program designed to give music a place in the state's largest school. The members of the association also heard a demonstration of the "Kansas City Plan" of music teaching in the grade schools given by Mabelle Glenn, supervisor of music in the schools, with the aid of forty boys and girls from the third and fourth grades of one of the schools.

Among the other programs were a concert by the Kansas City Chamber Music Society under N. DeRubertis, a piano recital by Willard McGregor of St. Louis and a mixed program by the following artists: Lewis Wills, pianist of Neosho; Will Humbel, pianist of Joplin; Mrs. Otto Grasse, contralto of Kansas City; Wanda Maguire, pianist of Kansas City; Rico Basca, violinist of Joplin; Mrs. Joseph Easley, pianist of Kansas City; the Kansas City Grand Opera Company Chorus under Ottley Cranston and Powell Weaver, organist of Kansas City. Mr. McGregor proved a remarkable young artist, sincere in spirit and technically out of the ordinary. Geneve Lichtenwaller of Kansas City presided.

Handel's "Messiah" was sung Dec. 27 by the chorus of the Reorganized Church of Latter Day Saints in Independence with the following soloists: Mrs. I. A. Smith, soprano; Mrs. Ella Van Huff, contralto; L. Eugene Christy, tenor, and David Grosch, bass. G. H. Hulmes was the conductor.

The Dunning System's new music school was formally opened Dec. 30 in its new quarters. Maudallen Littlefield is director of the school.

JOHN A. SELBY.

FRITZ KREISLER RETURNS

Delia Reinhardt and Lauri-Volpi Also Among Arrivals from Abroad

After an absence of some months from America, in the course of which he has been winning triumphs on the Continent and in Great Britain, Fritz Kreisler, accompanied by Mrs. Kreisler, arrived in New York on the Paris on Jan. 13. Mr. Kreisler recently created a furore at a concert in Albert Hall, London, but he took time from his concert tour to assist Mrs. Kreisler in their annual Christmas tree for the Viennese children. The Stock Exchange in the Austrian capital was turned over to them for the event and approximately 1000 poor children were entertained.

On the Volendam, arriving the following day, was Delia Reinhardt, soprano, who will sing at the Metropolitan in the second half of the season. Mme. Reinhardt, who is the wife of Gustav Schützendorf, already singing with the Metropolitan forces, will be heard in the lighter Wagnerian rôles and in several Italian operas. Another Metropolitan singer to arrive, was Giacomo Lauri-Volpi, tenor, who came on the Conte Rosso on Jan. 15. Mr. Lauri-Volpi has been heard with success in Italy, Spain and South America, but is now making his first visit to the United States.

"Carmen" in Mexican Bullring

MEXICO CITY, Jan. 13.—"Carmen" was sung in the bullring here before a capacity audience during the recent opera season given under the management of Andreas de Segurrola. In the company were Alice Gentle, Vincente Ballester and Miguel Fleta.

The Sinsheimer Quartet announces that the New York concert scheduled for Jan. 23 has been postponed until Feb. 13, owing to the illness of one of the members of the Quartet.

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Lalo Honored and Sung on Eve of Hundredth Anniversary



EDOUARD LALO, COMPOSER OF "LE ROI D'YS," AND HIS LIBRETTIST, EDOUARD BLAU

The Centenary of the Composer Whose Operatic Ambitions Were Not Realized Until His Sixty-fifth Year Falls in the Present Month. The Large Photograph Shows Him as He Appeared Towards the End of His Life, and Beside It Is Inset an Earlier Picture. The Photograph in the Upper Right-hand Corner Is of Edouard Blau, Who Wrote the Libretto for Lalo's One Successful Opera and for His Unfinished "La Jacquerie." The Background Is Formed by a Fragment from One of the Composer's Manuscripts



ALTHOUGH Jan. 27 will mark the centenary of the birth of Edouard Lalo it is only within the last thirty-five years that he has taken his rightful place among the composers of France. Today his fame rests not upon a long list of compositions frequently performed—for he was not a prolific writer—but rather on his one opera "Le Roi d'Ys," which still holds its popularity in his native land, his Concerto for Cello and Orchestra and the Concerto in F and "Symphonie Espagnole" for violin. Yet these works have about them certain harmonic and orchestral characteristics that cause them to maintain their places.

Between Lalo and César Franck there was a curious bond of similar misfortune. Born within a month of each other both men were well advanced in years before they gained the mead of recognition to which their work entitled them. Franck was more patient under public neglect than his contemporary. Lalo never seemed to appreciate fully where his real talent lay. From the beginning of his career his ambition was to succeed in the realm of opera, and continued disappointment in this field had made him a sad and discouraged man long before he achieved his first and only real success in the theater with his opera "Le Roi d'Ys." Like Franck, again, he was a man of pride and punctilious honor, scorning underhand methods, cheap publicity or fawning obsequiousness to advance his own interests. When his triumph eventually came with the production of his opera

he was in the twilight of life, and scarcely had he heard the chorus of praise before his summons came.

The life of Victor Antoine Edouard Lalo was not marked by any high-lights. He was born in Lille, in France, on Jan. 27, 1823, and died in Paris on April 22, 1892. His father had intended him to follow a military career, but at the Conservatory in his native city, where he studied violin and harmony, he came under the influence of an excellent German musician named Baumann, who did much to shape his future. At the age of sixteen he went to Paris and entered the Conservatory. The methods of that institution, which he termed "Meyerbeerian," displeased the young man and he soon left. He earned his living later by playing the viola in the Armingaud-Jacquard Quartet, which was organized in 1855, at a time when chamber music was at a low ebb in the French capital, and the inane songs of Loisa Puget were flourishing. Among the valuable friends he made about this time was Delacroix, the painter, a commanding figure in the art world.

Lalo's Early Works

Lalo's first successes in composition were with pieces for the violin and piano; some chamber music, a Trio in C Minor that showed the influence of Beethoven; some fifteen songs, six of them written to words by Victor Hugo; sonatas for violin and piano, and cello and piano, and some short instrumental pieces. Some of these were introduced by the Armingaud-Jacquard Quartet in April, 1859. Lalo's reputation was established among his contemporaries in the profession, although he was still practically unknown to the public. Some of his works filtered through to Germany and were heard there before being performed in France. A period of discouragement followed and for a time he produced very little. In 1865 he

married one of his pupils, Julie Marie Victoire Bernier de Maligny, a contralto of considerable reputation. Two years later Carvalho, the director of the Opéra Comique, offered two prizes for operatic scores. Lalo submitted his first work in this form, but "Fiesque" was awarded only honorable mention and Philpott and Cannoby, whose names are long since forgotten, were placed above their more talented rival. To this day "Fiesque" remains unproduced, although the score was published. Lalo made use of some of the music in later works, but the disappointment of this defeat was such that for a time he turned from operatic activities and devoted his time to symphonic music.

In the early seventies there was a great revival of interest in orchestral and chamber music in France and the name of Lalo figured on many programs. His Cello Sonata was played at a Société Nationale concert, and there are several songs that date from this time, including the beautiful "L'Esclave." In 1874 Sarasate played his Concerto in F, and in the following year gave the "Symphonie Espagnole" at a Châtelet concert. Both these works brought fame to the composer, but he had already passed the half-century mark.

It was in 1875 that Lalo conceived the idea of writing another opera, this time on the Breton legend of "Le Roi d'Ys." Edouard Blau supplied the excellent libretto for this work and Lalo commenced feverishly to compose the music. It was thirteen years, however, before the work was produced, and in the meantime it would appear that it was entirely rewritten, because in a letter to Adolphe Jullien in 1888, the year of its production, Lalo says:

"When, two years ago, I destroyed the first score of 'Le Roi d'Ys' I had the desire of making it a lyrical drama in the modern acceptance of the term; but, after some months of reflection, I

drew back, frightened at this task which seemed so much too heavy for my strength. Until now the Colossus Wagner, the inventor of the real lyrical drama, has alone been strong enough to carry such a weight; all those who have had the ambition to walk in his footsteps have failed, some piteously, others honorably, but always as copyists; I know them all. It will be necessary to surpass Wagner in order to fight on his own ground with advantage, and the fighter capable of so doing has not yet revealed himself. As for myself I have realized in time my impotence, and I have written a simple opera, as the title of my score indicates; this elastic form still permits one to write music without imitating one's predecessors, just as Brahms writes symphonies and chamber music in the old form, without imitating Beethoven."

In Search of a Producer

Like many meritorious works Lalo's opera was peddled about to various managers before it finally found a home. When "Aïda" was accepted for the Académie Nationale, Vaucorbeil wrote a letter of protest to the Minister of Fine Arts in which he said: "The intention of the Académie Nationale de Musique to give 'Aïda' and to ignore 'Le Roi d'Ys' means dishonor to France." This was calculated to encourage Lalo, but Vaucorbeil's righteous indignation proved to be purely chauvinistic, because when, some time later, he was appointed director of the same Académie he in turn gave "Aïda" and refused the French work. From a purely artistic viewpoint this is not surprising, for, with all its charm and excellence, "Le Roi d'Ys" cannot, from the vantage point of 1922, be compared with Verdi's masterpiece, but certainly it deserved a place in the repertory.

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PHILADELPHIA HAILS EMINENT MUSICIANS

Hempel, Ivogün, Frances Nash and Renée Chemet Heard—Choral Bodies in Concerts

By W. R. Murphy

PHILADELPHIA, Jan. 13.—Frieda Hempel gave a most artistic concert in the Academy, Saturday afternoon. She was in superb voice and her singing, both of coloratura and lyric numbers, was resplendent. A request number was "Voce di Primavera," by Johann Strauss, and its florid measures were dazzling. Sentiment marked a group of Irish ballads, including "The Minstrel Boy" and "Believe Me if All Those Endearing Young Charms," and some Seventeenth Century Swiss and Breton songs proved novelties of merit.

Maria Ivogün was the soloist at one of Arthur Judson's series of Monday Morning Musicales, which have become a real institution in local music life, at the Bellevue-Stratford. Mme. Ivogün repeated the sensation which has attended the few other appearances she has made in this city.

Frances Nash, pianist, was the soloist at the third concert given at the Plays and Players Theater, under the auspices of the Pennsylvania Federation of Musical Clubs, of which Elizabeth Hood Latta is president. Miss Latta varied the program by appearing as soloist. Miss Nash revealed a polished technical equipment and genuine interpretative power in César Franck's "Prelude, Chorale and Fugue," several pieces by Debussy, a pair of Liszt numbers, and an elaborate Chopin group. Miss Latta's beautiful mezzo soprano voice was used with distinction in two groups of American songs, of which novelty was Webbe's "Mansion of Peace." A. Walter Kramer's "The Last Hour," and "Swans" were well received. Agnes Clune Quinlan was Miss Latta's accompanist.

Renée Chemet, a violinist of great talent, made her first appearance here in the Academy Foyer, Thursday evening. She has a good tone and well-developed violinistic sense. Her program included Tartini's Sonata in G Minor and Handel's in D, a Beethoven Romanza and Lalo's "Symphonie Espagnole."

The Mendelssohn Club gave its first concert on Monday evening in the Academy of Music for the members of the Philadelphia Forum. It was skillfully conducted by N. Lindsay Norden, who has molded this body of singers into one of the best-balanced choruses of mixed voices in the country. The program was rich in interesting numbers by Archangelsky, Moussorgsky and other Russians, all of which were beautifully presented. A Brahms group included the songs from Ossian's "Fingal" and Shakespeare's "Twelfth Night," finely sung by the women with an enchanting accompaniment of two horns and a harp, the players being Anton and Joseph Horner and Vincent Fanelli, all of the Philadelphia Orchestra. Hans Kindler, cellist, gave two groups of solos with artistic understanding, and John F. Braun, one of Philadelphia's best tenors,

whose business preoccupations allow him scant opportunity for singing, gave great pleasure in two arias from the "Messiah" and in Strauss' Serenade, responding to an encore with "Mandalay."

"The Messiah" was sung in sterling fashion by the Lighthouse Chorus, at the Lighthouse, a social settlement in the industrial section, the residents of which are mainly English and Scotch extraction. Stanley Muschamp, who has conducted the organization since its formation a few seasons ago, has obtained remarkable results from the music-loving folk who center their cultural activities in the Lighthouse, and a large audience applauded the performance. The soloists included Emily Stokes Hagar, soprano; Susanna Dercum, contralto; Ednyfed Lewis, tenor, and Horatio Connell, bass.

Mae Ebrey Hotz, soprano; Michel Penha, first cellist of the Philadelphia Orchestra, and Earl Beatty, pianist, gave the program Sunday afternoon at the seventh concert of the free series in the Pennsylvania Academy of the Fine Arts, before a very large audience.

Plans Wide Enterprise of Music Training for Ohio Country Schools



Nelle I. Sharpe, State Supervisor for Ohio

COLUMBUS, OHIO, Jan. 15.—Country boys and girls should have every opportunity to learn good music, affirms Nelle I. Sharpe, state supervisor in Ohio, who, since she took office in October last, has worked zealously for her plan to introduce more music into the country schools throughout the State, and to install orchestras among the pupils.

Discussing her proposals at the recent convention of the Ohio State teachers, Mrs. Sharpe outlined the following project: (1) A standardized course for all elementary schools in Ohio; (2) a standardized course for high schools, with credits; (3) a standardized course for state normal schools and the fifty-four county normal schools; (4) organization for all the counties as Medina is now organized, with a county supervisor and a sufficient number of assistants to make it possible to teach music in all the county schools. "We hope to have," said Mrs. Sharpe, "as many phases of public school music in this kind of organization as is carried on in the city school system."

As a first step in this direction, a state memory music contest has been arranged for the end of January. The State Department of Education has announced the following committee for this contest: Nellie Glover, Akron; Mrs. Edgar Stillman Kelley, Western College; E. H. F. Weis, Muskingum College; Walter Aiken, Cincinnati; Margaret Streeter, Camden, N. J.; Adella Prentiss Hughes, Cleveland; May Beegle, Pittsburgh; R. M. Tunnicliff, Bowling Green; Joseph Wylie, Toledo; H. W. Roberts, Columbus; Grace Mytiner, Wapakoneta; O. E. Wright, Dayton; Lorena Tomson, Elyria; Geo. Ziegler, Marietta; Helen Roberts, Byesville; Harriet Scarff, Portsmouth; and I. W. La Chat, Cambridge.

The following artists will appear at the Second American Artists Series concert to be given under the management of the Betty Tillotson Concert Bureau at Aeolian Hall, on Jan. 23: Sara Fuller, coloratura soprano; Margel Gluck, violinist, and Frederic Baer, baritone.

HERTZ'S MEN PLAY IN CIVIC CONCERT

Middleton with Symphony in San Francisco—Theaters Present Young Artists

By Charles A. Quitzw

SAN FRANCISCO, CAL., Jan. 12.—The popularity of Alfred Hertz as leader of the San Francisco Symphony was demonstrated in the large attendance, estimated at 9000 persons, at the "popular" concert given under the auspices of the City of San Francisco, at the Civic Auditorium, on Jan. 4.

Arthur Middleton, baritone, the soloist, was heard in the "Song to the Evening Star," from "Tannhäuser," and the aria of the *Drum Major* from Massenet's "Le Cid," sung in vigorous and vibrant style. There were many recalls.

In the Liszt Hungarian Rhapsody No. 2, the orchestra played with remarkable unanimity. Louis Persinger, concertmaster, was heard in the Bach-Gounod "Ave Maria," playing in persuasive and ingratiating fashion, with accompaniment by Kajetan Attl, harpist; Uda Waldrop, organist, and the orchestra. The Overtures to "Oberon," "Tannhäuser" and Massenet's "Phèdre" were the principal numbers of the orchestral program.

The Curran Theater proved too small by some 500 seats to accommodate the audience which attended the Symphony's concert of Jan. 7. The program was also a "popular" one, including Saint-Saëns' "Danse Macabre," the "Dance of the Hours" from Ponchielli's "Gioconda," Berlioz's "Rakoczy March," Beethoven's "Egmont" Overture, and the "Entrance of the Gods into Walhalla," from "Rheingold." Anthony Linden, flautist, and Kajetan Attl, harpist, were heard in a Concerto for Harp and Flute, by Mozart.

A series of "Discovery Concerts" was inaugurated on Jan. 7 at the California and Granada Theaters. The management plans to introduce five young artists every Sunday at each theater.

The third educational concert of the People's Symphony was given before a well-filled house at the Scottish Rite Auditorium, on Jan. 5. Conductor Saslavsky made introductory comments on the themes of the works played, and described the characteristics of the oboe and English horn. The orchestral numbers included the Overture to Gluck's "Iphigenie in Aulide," Dvorak's "New World" Symphony and Johann Strauss' "Southern Roses" Waltz. Bach's Concerto for Two Violins was capably played by William Laraia and Modesta Mortensen, with orchestral accompaniment. The work of the string section of the orchestra showed improvement.

An American song program of interest was given by Rena Lazelle, soprano, of the faculty of the Ada Clement Music School, in the Fine Arts Palace, on Jan. 7. A brief survey of native song composition from pre-Revolutionary times to the present included works of Francis Hopkinson, Stephen Foster, John Paine, Dudley Buck, Arthur Foote, MacDowell, Nevin, Edgar Stillman Kelly, Mrs. H. H. A. Beach, Charles T. Griffes, Winter Watts, John Densmore, Thurlow Lieurance and others. Miss Lazelle's voice proved pleasing and her style musicianly. Hazel Nichols played effective accompaniments and contributed several solos.

Frank Moss, pianist, was heard in concert under the management of Ida G. Scott, at Scottish Rite Auditorium, on Jan. 8. He had previously been heard with the Florestan Trio in this city. The program included Bach's Chromatic Fantasy and Fugue, Schumann's "Etudes Symphoniques," a Sonata by Griffes, Macfadyen's "Concert Etude," a Toccata by Dohnanyi, Debussy's "Minstrels" and Granados' "Allegro de Concert."

A French and Italian program was presented by the San Francisco Musical Club at the Palace Hotel, on Jan. 4. Mrs. Horatio F. Stoll conducted a chorus, which gave numbers including Gounod's "Ring Out, Wild Bells." Groups of songs were sung by Lucy Vance, with Mrs. George McCrea at the piano, and by Marguerite Waldron with Uda Waldrop as accompanist. Willem Dehe, cellist, and Maude Wellendorf, pianist, played Saint-Saëns' C Minor Sonata. Katherine Gray Herzog presented piano works of Scarlatti, Daquin, Boccherini, Rameau and Couperin.

A lecture on Bach by Victor Lichtenstein, given at the Emanu-El School, on Jan. 5, was made doubly interesting by

Early Wagner Opera to Be Published

MUNICH, Jan. 6.—More than forty years after the death of Richard Wagner, the score of one of his earlier works is to be given to the world by a local publishing house. The piece is the two-act opera, "Liebesverbot," which was his first effort but one in the operatic field. The earlier piece was "Die Feen." The libretto of "Liebesverbot" is based on Shakespeare's "Measure for Measure," and much of the dialogue is spoken. The work marked one of the many tragic episodes in the composer's life. Full of hope and confidence, Wagner as a young man secured the promise of a production of the opera at Magdeburg. After many delays and considerable bickering, the piece was finally staged, but the cast was so badly trained that the performance ended in a débâcle. It has never been given since and the manuscript, during all the years which followed, lay in the archives of the Bavarian kings. Fragments of the piece, however, became known through infrequent performances by provincial orchestras. "Liebesverbot" is in the composer's earliest manner, when he was still under the spell of Italian opera.

the introduction of this composer's Concerto for Two Violins, played by Mr. Lichtenstein, Nathan Firestone of the Chamber Music Society, and Ada Clement, pianist.

TEXARKANA FORMS CHORUS

Organization of Women's Voices Will Also Engage Prominent Artists

TEXARKANA, TEX., Jan. 13.—Through the efforts of Mrs. Ray Ebersson a chorus of women's voices has been formed here. For several years Mrs. Ebersson has been striving to organize such a club and has succeeded in interesting a large number of women in the undertaking. The first meeting of charter members was held in the Elks' Club on Jan. 3 and it was decided to begin rehearsals immediately. Business women who cannot attend the regular sessions will have separate rehearsals.

In conjunction with its concerts the club will bring prominent artists to the city.

Walküre in Philadelphia

PHILADELPHIA, Jan. 13.—A generally excellent performance of Wagner's "Die Walküre" was given by the Metropolitan Opera Company at the Academy of Music on the evening of Jan. 9. A trio of new German artists, Elizabeth Rethberg as *Sieglinde*, Curt Taucher as *Siegmund* and Paul Bender as *Hunding*, contributed much of artistry to the first act of the work. Though the later acts were not on so high a level of excellence, they enlisted in addition the matured artistry of Margaret Matzenauer as *Brünnhilde* and Clarence Whitehill as *Wotan*. Jeanne Gordon was an admirable *Fricka*. The eight *Valkyries* were satisfyingly impersonated by Kathleen Howard, Flora Perini, Mary Mellish, Henriette Wakefield, Raymonde Delaunois, Grace Bradley, Charlotte Ryan and Laura Robertson. Artur Bodanzky's reading of the score was rather unduly repressed.

H. T. CRAVEN.

Schönberg to Visit America This Year, Says Report

ARNOLD SCHÖNBERG, according to a Vienna dispatch published in the New York Herald, is to visit America this year. There exists, this dispatch says, an agreement between him and his publisher that the composer will direct a performance of his "Gurre Songs" in New York in 1923 and then tour the United States with his "Pierrot Lunaire." The "Gurre Songs," the correspondent predicts, will cause a sensation in America. In these songs, which are described as Schönberg's most brilliant achievement, he employs orchestra and voices in a great interpretation of Scandinavian poetry, and he has reserved to himself the right of first presentation. Concerning the mixed reception some of his music has received in America, Schönberg says he is accustomed to this, from the first receptions accorded him in Vienna and other European capitals.

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Roumanian Music Flourishes on National Culture

Georges Enesco, Now on First Visit to America, Tells of His Compatriots' Activities in Music—Spirit of Country Strong Among Contemporary Composers—A Roumanian Opera Company for Roumanians

GEORGES ENESCO, Roumanian composer-conductor-violinist, who is assuming the conductorship of the Philadelphia Orchestra while Leopold Stokowski makes guest performances in Europe, is on his first visit to this country. Mr. Enesco was introduced to the hurry of American life by having to conduct a concert in New York two days after his arrival, and finding on the program a symphony which he had never conducted before, the Tchaikovsky "Pathétique."

"The work is not one I particularly care for, nor should I have chosen it," said Mr. Enesco, "but there was a mix-up about the program. I had written from Bucharest about it, but received no answer, so I started for Paris, expecting to find a letter there. It had gone astray, however, so I sailed without an idea of what I was to play at my first concert. Still, I calculated on having four days at least between landing and the concert, but here again fate intervened! The steamer had been in a collision, one of the propellers was put out of commission, and when we should have been almost in sight of New York, I found we were only half way across! Then I sent a frantic radio about the program and finally received it."

"However, I had heard Mengelberg conduct the 'Pathétique' several times and Nikisch also, so I had excellent musical precedents to follow. It was not terribly hard to memorize the score. Being a composer helped a lot, as I was, in a sense, 'de-composing' the symphony into sections. But I realize that it was not a signal performance of the work and the critics who said as much, were quite right."

"But what an orchestra! My own Symphony and my 'Roumanian Rhapsody' were superbly done. I could not have asked for anything better!"

"As to my not caring for the Symphony, I think parts of it are very fine, the second and third movements are the best and part of the last is fine. My tastes in music are eclectic and I have no especial enthusiasms, but I dislike sentimentality. Caricature, such as Stravinsky introduces into much of his work, is a different thing. All of that has character and some of it brutality. Even the suave Debussy is straightforward and direct. 'The Afternoon of a Faun,' for instance, is, to my mind, one of the great orchestral compositions. I haven't any particular flair for what is called the 'ultra-modern' school. I like Schönberg and in a little while he will no longer be ultra. Look at Strauss' 'Salome,' for instance. Fifteen years ago it was considered drastic and radical, but now—? Well, it seems logical enough. All that is a phenomenon that has been repeated so often that it has become merely the order of things. Stravinsky's 'Petrouchka' is already a classic, probably because it is a master work."

Roumanians Becoming Known

"Our own Roumanian composers, I am glad to say, are becoming known pretty generally now. Just before the war, I made a concert tour and with the proceeds endowed a prize fund for Roumanian musicians. The first to win it was a young man named Alessandresco, a vastly talented fellow. His symphonic poem 'Acteon' is a magnificent work. I showed it to Pierné, conductor of the Concerts Colonne in Paris, and he played it several times with much success. If I come back to America another year, I hope to give it. It is somewhat French in character, almost, one might say, modern French in terms of Strauss. Other young Roumanians who are being heard are Golestan, Jora, Cuclin, a pupil of d'Indy, and now in America, I believe, and Otesco, director of the Bucharest Conservatory. A young Transylvanian, Perlia, has done some splendid work, and a string quartet of his is being widely played in Europe."

"With all of these composers, the national spirit is strong. They try to get the perfume of our folk-songs into their work, and another interesting fact is the strong influence of the French upon all of them, even those who have studied in Germany. We are a Latin race, you know, and that is probably why there is

a subconscious sympathy with the Latinity of France."

"We have in Bucharest an excellent Philharmonic Orchestra. Richard Strauss came recently as guest conductor and would not go away. He kept saying: 'Noch ein konzert!' until we had to tell him we hadn't money for any more. But it showed that he thought the organization a good one. Our opera, too, is really excellent, and it has been greatly improved under the general direction of Georgiesco. His first performance was of Wagner's 'Flying Dutchman,' and I must say I have seldom heard it better done. Most of the singers are natives. One baritone, Athanasin, has a fine voice and has sung in Italy and in Vienna with great success. We try to develop our own singers and orchestral players as much as possible and have the backbone of the organization Roumanian, but foreign artists are frequently heard in guest performances."

"It seems to me that such a system is the best for all countries to observe. In France, practically every member of every orchestra is French, but this can be carried to extremes. Nationalism is an excellent basis for all art but, if taken too far, results in narrowness. In all arts in all ages men have gone to other countries for instruction and usually with good results."

American Composer Will Come

"American music interests me tremendously, as does everything else American. Your great composer will certainly come. Why shouldn't he? You have done big things in every other field and as a nation you are overwhelming in your energy, but that may be the very reason that from an artistic point of view you are still in your infancy, though it is a

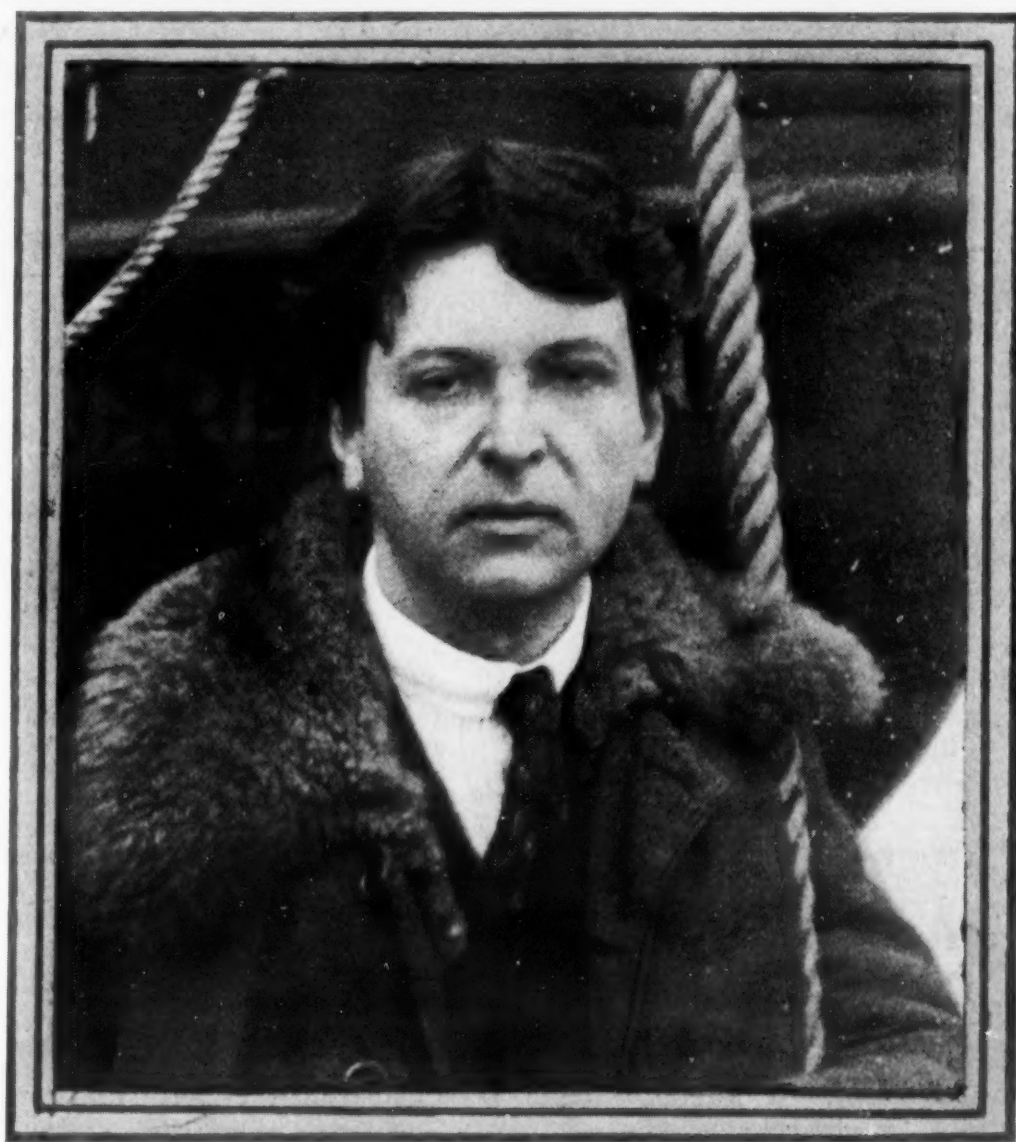


Photo by Bain News Service

Georges Enesco, Roumanian Composer, Conductor and Violinist, Who Is Leading the Philadelphia Orchestra During Leopold Stokowski's Absence in Europe

sturdy infancy. My observation is that art is a matter of steady, slow growth and that it keeps pace with racial development."

"Then there is another feature that seems to have escaped many persons who talk about American music. As a nation you are still in the great melting pot and when the American definitely arises, then you will have a definite art. At least, that is how I see it."

"Myself? Well, I compose eight months of the year and play the other four. I compose very slowly because I believe that to be the best way. If you work

slowly and carefully, even if you do not achieve great results you at least achieve sincere ones. I have just finished an opera, 'Oedipe,' but it is not orchestrated. That will take three years, at least. When I leave here next month, I shall go to France and to England, and then back to Roumania to compose. I am privileged in being allowed to live in the royal residence at Sinia in the Carpathian mountains, 900 meters up, and there I shall go for my eight months of work. And then—? Who knows? I may come back again to America!"

JOHN ALAN HAUGHTON.

Teachers' President Pleads for Backward Pupil

Why Doom Child Without Talent to a Life Without Music? He Asks, and Points to Public School System, in Which Every Student Receives Equal Treatment—Considers Instructor Usually Gets Too Much Credit for the Pupil's Success—Confusion Produced by Present Lack of Agreement Among Teachers About Essentials

[J. Lawrence Erb of New York, president of the Music Teachers' National Association, in opening the convention recently held in New York, spoke on the subject "The Purpose of Music Teaching," and urged that the most important consideration for those engaged in the profession was not "What effect will this or that pupil have upon my reputation?" but "How can I do the most for him?" He pleaded for due consideration for the backward child, and condemned what he described as the "unprofessional scramble" for star pupils. Mr. Erb's address, in part, follows]

By J. Lawrence Erb

MUSIC may include anything which is notated in any of the traditional ways—or in any new way that its perpetrator has sufficient "brass" to promulgate—regardless of its rhyme or reason, its euphony or cacophony. Time was when the ability to read and write was possessed by a limited few. At such a time it is conceivable that even the grocer's bill might have been regarded as literature. Perhaps at the present day it is because of the widespread musical illiteracy that everything, no matter how crude or rudimentary, is

dignified by the term, "music, when as a matter of fact, only a very little of it really deserves to be so designated; and perhaps an equally small proportion of those engaged in working through the medium of tone should be called "musicians."

If you and I were teachers of English or French or German, everybody would have a rather definite idea of what we were trying to do. Our task would be to train our pupils to express their ideas as clearly and accurately as possible in the language studied, and incidentally to be able to communicate with others through the medium of the language; to acquire, to some extent at least, its idioms and the usages of good taste; and to become acquainted with some of the masterpieces of its literature. Our duty would not include the production of actors or lecturers or orators, nor of poets, authors or even teachers. That, after a prolonged period of teaching on our part, an occasional individual with ability and ambition and personal application should appear among our students in one or another of the capacities indicated might reasonably be expected; yet it would not show in any respect a failure on our part as teachers of those languages if never an individual

achieved outstanding eminence, so long as the students averaged high in their ability to use the languages in the manner indicated in the original plan.

When a young man or woman is graduated from a college or university with a reasonable preparation for life's business, it is not customary to advertise such a person as the pupil of Professor Brown in mathematics and of Professor Jones in Latin and of Professor Smith in economics. The new graduate may, in his inexperience, for a time call attention to these individual instructors, but not for long. It is soon borne in upon him that nobody cares—not even, in most cases, the revered professors themselves—who were the individuals who happened to conduct the courses leading to the graduation of the students. What counted in every case was the curriculum of the institution and the reputation of the institution for demanding from the students a faithful stewardship. An education is a development involving a large number of elements, and the processes by which it is brought about represent the interplay of many men and many forces, most of them virtually unrecognized.

[Continued on page 34]

American Compositions Have Honor Place in Orchestral Week

Symphony by Converse, Symphonic Poem by Deems Taylor and "Anniversary" Overture by Chadwick Played by New York Philharmonic Under Hadley—Myra Hess, Münz and Durieux Appear as Soloists with Symphonic Ensembles—"Animals' Carnival" Repeated

ORCHESTRAL concerts in New York in the seven days ending with Jan. 14 were notable chiefly for three performances of American compositions new to the city's concert halls. Henry Hadley, leading the New York Philharmonic, presented Frederick S. Converse's Second Symphony, Deems Taylor's Symphonic Poem "The Siren Song," and George W. Chadwick's "Anniversary" Overture. All were received with evident cordiality.

Myra Hess was soloist with the Philharmonic at its mid-week pair of concerts, playing Beethoven's Fourth Piano Concerto, which was also on the program of the Friends of Music concert Sunday, when Artur Schnabel was the soloist.

Another pianist, Mieczyslaw Münz, appeared with the New York Symphony, Albert Coates conducting, in a performance of Franck's Symphonic Variations. The City Symphony gave another of its "pop" concerts, at which William

Durieux, 'cellist, was soloist. At three performances of Saint-Saëns "Le Carnaval des Animaux" by the Philharmonic during the week, Leo Schulz played the 'cello melody of "The Swan" and the piano parts were taken by Kurt Schindler and Madeleine Marshall.

An American Symphony

The New York Philharmonic, Henry Hadley, conductor; Toscha Seidel, violinist, soloist; Metropolitan Opera House, Jan. 9, evening. The program:

Symphony No. 2, in E.....Converse
Concerto for Violin.....Brahms
Mr. Seidel
Tone Poem, "Don Juan".....Strauss

The profit which may come of Mr. Hadley's position as associate conductor of the Philharmonic and his disposition to play products of his native heath, was underscored again at the Philharmonic's Tuesday evening concert in the opera house. The coming of Mengelberg to take over the Philharmonic leadership is looming large on the orchestral horizon, but in the interim the American conductor will have a number of concerts in which to bring forward the works of his confrères.

Last Saturday night Mr. Hadley played a suite from the music which Henry F. Gilbert wrote for the Pilgrim Tercentenary Celebration, and the audience found it distinctly pleasurable. The Converse Symphony, introduced to New York at the Tuesday concert, was a more ambitious step in kind and one well worth while, if for no other reason than that its clear mastery of structure was something of an object lesson to younger composers who hesitate before the portals of form. The symphony, as thus uncluttered, had abundant vitality and a measure of rather severe beauty. Something of plasticity was wanting, and thematic material seemed at times bent rather forcibly into ways that were not the paths of spontaneous invention. The scoring was clear and full, with plenty of color, if more of firmness and vigor than of sensuous warmth.

The work, completed and first played in Boston in 1922, is Mr. Converse's second venture in the symphonic form. He has stated that it has no program, save that it is "a succession of many moods of suffering, of resolute defiance, of con-

solation, hope and joy." In giving expression to these moods, the composer has nowhere left the beaten path, but he has composed music gratefully free of reminiscence. He has written melodiously, though the themes he has created do not, on first hearing, give the impression of exceptional inspiration. The use of divided double basses at the outset creates a somewhat ominous atmosphere which later yields to sonorous and sometimes songful moods, but even in high-pitched climaxes there remains a suggestion of Puritanical reserve. Something of conscious writing and planned effect pervades it throughout, but it has an essential sincerity. In form, the work conforms to latter-day symphonic canons, though it combines the scherzo with the slow movement. Mr. Hadley conducted it with evident sympathy and understanding. The composer was called to the stage by the conductor to share in the very hearty applause.

The other numbers were repetitions of a concert already reviewed in these columns.

O. T.

Simmions Pupil Engaged for "Blossom Time" on Tour

Joseph Mendelsohn, baritone, for seven years a pupil of Louis Simmions, has been engaged to sing the rôle of Schubert in "Blossom Time" on tour. Mr. Mendelsohn is favorably known in many cities where he has sung on former occasions.

Myra Hess and "Siren Song"

The New York Philharmonic, Henry Hadley, conductor, Myra Hess, pianist, soloist; Carnegie Hall, Jan. 11, evening. The program:

Overture to "Königskinder".....Humperdinck
Piano Concerto No. 4, in G.....Beethoven
Miss Hess

Symphonic Poem, "The Siren Song".....Deems Taylor
Le Carnaval des Animaux.....Saint-Saëns
Tone-Poem, "Don Juan".....Strauss

The participation of Miss Hess and the performance of an American symphonic poem gave a double distinction to this program, conducted by Henry Hadley. For some reason known best to those who have the decision to make, the Beethoven piano concerto in G has been rather consistently neglected in favor of its more heroic successor, "The Emperor," a work of more assertive power but not, as Miss Hess' poetic and essentially musical performance of it again made clear, of more haunting beauty. For those who have been sated by many rehearsals of the "Emperor," reversion to the earlier opus was a refreshing change. There was sympathy and graciousness of mood in Miss Hess' projection of it, and much of nuance within a somewhat narrower gamut of utterance than some memorable performances of the work that can be called to mind.

Mr. Taylor's symphonic poem is a

[Continued on page 43]

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Dear MUSICAL AMERICA:

To the average person, Russia has been a country where, during the time of the Czar, a few aristocrats lived in barbaric splendor while the great mass of the people, principally peasants, eked out a bare living with the assistance of vodka. There was also the impression that the ground was covered for the greater part of the year with snow, and that if anybody objected to the existing order of things, he was promptly sent to the chain gang to work in the mines in the bowels of the earth in Siberia.

Every now and then, too, there would be a report of the killing of some prominent personage, perhaps the chief of police, so that it became customary to speak of the government as an autocracy tempered by assassination. Incidentally, too, there would be stories in the papers of the excesses of the various grand dukes, who, during the season, were supposed to support the opera for the sake of the ballet which they regarded as their especial hunting ground.

Before the great revolution we read that a certain crazy monk had obtained tremendous influence over the Czarina which had led to his being poisoned, shot and finally dumped into the ice of the River Neva.

Musical people, of course, had some knowledge of the great Russian composers. They had heard some of the Russian operas, which grew in favor. They had appreciated the balalaika orchestras which came to us, particularly when they played "The Song of the Boatmen on the Volga." But it was never believed for a moment that the Russians had anything to teach us in an artistic and cultural sense.

Then came the Russian ballet, which, having stared us out of countenance with its violent color contrasts, managed in a season to dispose of the old stereotyped ballet dancing that we were accustomed to in the opera and show us something that was not only new but far more graceful, artistic and appealing.

This was followed by Mr. Balieff and his "Chauve Souris," where we had a vaudeville show of so artistic and delightful a character that it took the town by storm and incidentally introduced us to a number of characteristic songs and arias which found their way even into some of the public school entertainments—such was their popularity.

But it has remained for the Moscow players, who have just made their appearance here, to show us real artistry on the stage and incidentally also to show us how utterly banal, inartistic and indeed vulgar much of the ordinary proceedings that take place on the dramatic, musical comedy and operatic stage are.

These Moscow players act, from start to finish, without any regard to the audience whatsoever. They remain in the picture all the time. None of the principals, if he or she happens to have what is called a fat line or two, gets, as our actors and singers do, out of the picture, advances to the footlights and delivers the fat line or aria to the audience. In plain words, the Moscow players, from the highest to the lowest, are artists who consider seriously the rôles they play

and are eager to do justice to the author. This determination to maintain the illusion is further emphasized by the fact that the audience is requested to refrain from applause till the end of the performance. Surely this is a revelation.

You may recall that, from time to time, I have ventured to suggest that the habit of our operatic artists to come out of the picture, face the audience and deliver an aria at it is inartistic; and it is also inartistic for a singer to sing at the audience instead of to the person he is addressing. Finally, I have insisted that of all things, the easiest way to kill the illusion which the singers have been building up is for them, when the act ends, to appear before the curtain, hand in hand, like a lot of little children at a tea-party, to receive the ovation which the claque above and below stairs provides for them.

Incidentally, too, I have insisted that the present mode of procedure throws a tremendous extra labor upon the artists, who, after each act, have to work to build up the illusion again, again and again, having destroyed it effectually at the end of every act.

Perhaps the example of these Russians who come from a country supposed to be run by communists and anarchists can teach us if not how to live at least how to act.

No doubt everybody has been reading about the extraordinary cures that it is claimed have been made by a certain Monsieur Coué, a druggist from Nancy, France, who is now with us conducting clinics, such as he did in his home town. Monsieur Coué relies absolutely on the power of autosuggestion and has demonstrated that many of the ills that the flesh is heir to can be eliminated if we will only use the powers that are within us. He doesn't claim to be a healer, but says frankly that we can heal ourselves. As he does not charge for his work, he can at least claim the merit of sincerity and altruism.

The power of suggestion has long been known to those who have indulged in mesmerism. The power of autosuggestion has also been known, and many books have been written about it, but Coué was the first to carry it into practical work and to show by demonstration that much of our trouble is due to our inability to control the imagination, which he insists has greater power than the will. That it has this power he demonstrates easily and thoroughly by many simple experiments right before his audiences.

He tells you, for instance, that if there is a plank on the ground, any person fairly sober can walk along that plank without falling off, but if that person were asked to walk along that plank and the plank were attached to a tower 200 feet high, the person would be very apt to fall off because the imagination of that person would dominate the will.

So he has a number of simple formulæ, one of which has already become a catch phrase: "Every day, in every way, I am getting better and better." He insists that by repeating that simple phrase you reach the subconscious mind, the storehouse of all human histories, that goes back to the caveman, and that by reaching this subconscious mind we can practically relieve ourselves of many nervous ailments which, due to our imagination, exploit themselves in the way of muscular paralysis.

What has this got to do with music? say you.

It has very much to do with music, and especially with musicians. There is scarcely an artist, vocal or instrumental, who does not know that often, just as they are about to go on the stage, they begin to get worried and nervous, and, unless they can subdue that nervousness, don't do their best. Now, according to Coué, this nervousness is not due to any deficiency of talent but simply to the imagination. Hence, if one can control the imagination, the nervousness will disappear.

A forceful instance of this has just been afforded by Mary Garden, who is out with a statement that she is happy and in good health again, and that this is due to Coué's book on autosuggestion. Mary says that he has cured her of bronchial pneumonia, of headaches and other "little stupid stuff." She says that she has been brought by his suggestions to a condition of health she has not enjoyed for years. She also tells us that during her concert tour she was stricken with bronchial pneumonia and for twenty days was flat on her back in New York.

Ten days ago she visited Atlantic City and there got Coué's book. At first she was interested, then absorbed, and now she can't get along without it. It has become her religion, so that she repeats morning, noon and night, ever so many times, "Every day in every way I am growing stronger and stronger."

This power that we have of autosuggestion is largely due to the fact that our subconscious mind, which is the real mind after all, and which acts independently of us all the time, can be reached, and when reached it can express itself through our nerves, our muscles and particularly through our imagination. There are people in the world who if they continually say to themselves that they cannot do a thing, never will do it, but if they will insist that they can do it, then they will do it.

This applies to all those who are afflicted with various nervous disorders, are numbered among the neurotic and the ill-tempered, and particularly those who suffer from nervous or stomatic disorders.

Food experts will tell you that if you sit down at your dinner and are cross, you won't digest your food for the simple reason that gastric juices won't flow and won't do their duty. So when you are going to eat your meal, choose pleasant company, talk about pleasant things and do not use the opportunity to be a grouch and exploit all the unpleasantness that you had during the day upon the unoffending members of your family.

Now if there are people on the earth today who are notoriously nervous, excitable, it is the musicians. It is a commonplace to allude to musicians as suffering from what we are pleased to term the "artistic temperament," by which people mean that if a pianist comes home and smashes the crockery, or a vocalist comes home and kicks his dog or his wife, or if an artist of distinction goes off with the wrong woman, leaving his better half to grieve, it is all put down to the artistic temperament.

So let me repeat, read Coué's book on autosuggestion and realize that, even if you are a musician of distinction, you can also be a rational human being and thus avoid a great deal of trouble for yourself—and others.

When Gatti reproduced Rossini's "Guglielmo Tell," not only the critics but music lovers had a very good opportunity of comparing what our immediate ancestors liked in the way of opera with the taste and standards of today. As one of the critics wrote, if Wagner and Verdi had not lived and written, we should have received "Tell" as something wonderful.

It certainly has an extraordinary part for the tenor, which, by the bye, was admirably made use of by our worthy friend, Giovanni Martinelli. There was also some good choral work.

These revivals of old-time operas are good and timely because they enable the younger generation to appreciate the music that their forefathers went into ecstasies over. The audience certainly rewarded Martinelli and Danise, who was the *Tell*, and Rosa Ponselle, who had the leading soprano rôle, with thunderous applause. Whether the opera will ever become popular today is another question.

Did you know that this opera was heard in Paris before it was heard in Italy? However, the reception given "Tell" at the time in Paris by the Parisians was somewhat cold, for Meyerbeer and Halévy were the gods of the time. Its first appearance in New York was at the old Park Theater in 1835. Karl Formes, great German bass of the day, whose popularity was enormous, made his appearance in this opera at the Academy of Music.

In the early eighties your editor produced Formes, who was his godfather, at a Sunday concert at the Casino. The old fellow was then eighty-four years of age. Critics insisted that it was his son, but the great artist nevertheless soon proved that he was the original Jacobs. He sang the "Piff, Paff, Pouf" aria from the "Huguenots" with such wonderful voice that he astonished the audience. Think of it, eighty-four and still singing!

He had been living previous to that in California, after his coming to this country. He was over six feet tall, of magnificent proportions, and even at that age had long black, glossy hair, with only here and there a silver thread among the black. When he was asked how he did it, he roared in his deep bass voice:

"Petroleum! I smell horribly three days every month, but look."

Viafora's Pen Studies



In Recent Years Ignaz Friedman Has Established Himself Among the Leading Concert Pianists Active in America. After Issuing from the Leschetizky Laboratory He Had No Difficulty in Making Himself Known in European Capitals. His Reputation Is Especially Associated with the Name of Chopin, and He Prepared a New Edition of That Master's Works in Twelve Volumes. Mr. Friedman Has Himself written Compositions of Definite Merit

He meant that he was using on his hair an early form of what we know today as vaseline pomade.

Some of my operatic friends asked me how it is that Charles Hackett, who sailed the other day for Europe, after completing a trans-continental tour in triumph, has not had more show at the Metropolitan, where he was for three years.

Hackett is certainly very much in demand in Europe, where he won great favor before he came here. Last season he sang at the Scala in Milan, at the Opéra and Opéra Comique in Paris and at Monte Carlo. He goes for a month to Monte Carlo, where he has been invited by Raoul Gunsbourg, the composer and director of the Monte Carlo Opera House, to create the leading tenor rôle in his new work, "Lysistrata," which will have its première at the Casino in the spring. He will then go to Paris to sing at the Paris Opéra and Opéra Comique again.

So, his friends say, if a young American tenor can have such a wonderful success in Europe, why does he not receive greater consideration from the leading American opera house? This question should be put up to Gatti and not to me.

When Ignace J. Paderewski was in Cleveland, he had to play under a police guard, as his life had been threatened. His troubles were increased by the fact that Mme. Paderewska was confined to her room with an attack of grippe. Perhaps you thought the noted virtuoso's troubles ample enough for the time, but that is not the full story.

It seems that when Paderewski gave his recital at the public hall in Cleveland he had opposition in the shape of a poultry show in full blast, so that while he was playing, the sweet, mellifluous voices of roosters, ducks and geese penetrated to the auditorium.

Now it is bad enough to have your life threatened when you are about to play Beethoven and Chopin, but to have, at the same time while you are playing, a vocal accompaniment of Ohio poultry is more than flesh can bear, but they say that Paderewski took it all in good part, possibly because, having been through various revolutions in his own country, where he never knew that his life was safe for ten minutes at a stretch, he considered the threat of a crank to remove him off the earth as well as the cock-a-doodle-does and cluckings quite a trifle.

When I wrote you the other day that I had the pleasure of meeting Frieda Hempel and her handsome husband in

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the foyer at the Metropolitan, that she looked younger than ever, I felt sure that she would also sing better than ever, and that seems to be the united verdict of all the critics who attended her concert at Carnegie Hall.

Her popularity seems to be undiminished, and that is as it should be. This ought to make her happy, and why shouldn't she be? She has, as I said, a fine husband, who is also her business manager, and then there is Coenraad V. Bos, her pianist, a genius in his way, who knows how to anticipate every effect she is desirous of making.

Bos is a great artist. There are not many accompanists who can subordinate themselves to the requirements of the singer. Most of them are trying to tell the audience while the singer is on the job that there is also somebody at the piano.

* * *

You may recall that I wrote that Mabel Garrison had made a success in Berlin and that they found her coloratura unusually fine, I said that this was a great compliment to this country, for she had studied for some time with the great Marcella Sembrich and later with Lili Lehman. It seems that the compliment to our country was even greater than I had expected, for she had studied for seven years not with Mme. Sembrich but with our own Herbert Witherspoon, who, having won a fine reputation at the Metropolitan and elsewhere as an artist, has now won an equally great reputation as a teacher. Before she studied with Witherspoon Miss Garrison studied for a time with Oscar Saenger, another successful American teacher. Previous to this she had been for a time a student at the Peabody Conservatory of Music in Baltimore.

Witherspoon is distinctive testimony to what I have insisted all along, that it is not necessary to go to Europe to get the best possible vocal education. We have the teachers here, Americans as well as foreigners, who are fully equal and, in many cases, superior to those that they have on the other side. To his many artistic features Witherspoon adds something that has always appealed to me, the grace and charm which characterize a highly cultured and educated gentleman. As for Oscar Saenger, he won his spurs as a teacher and coach years ago.

* * *

There are press agents and press agents.

There is also a popular superstition to the effect that when a man is down and out, he becomes a press agent or a solicitor for insurance. Let me tell you, however, that some of the stunts that the press agents put over show nothing short of positive genius. Knowing the lines on which the newspapers are run, they manage to make the most astute city editors jump at something with all the eagerness of a trout making for a fly in the month of May.

If you want to know what the newspapers consider as news, let me repeat the old adage: If a dog bites a man, that is not news, but if a man were to bite a dog, that would be news in the estimation of every editor of every paper in the country. Indeed, it would be worth an Associated Press dispatch.

Now there is one press agent who has recently shown genius, but rather overdid things, and her name is Louise H. Prichard, known as the "publicity director" of the Town Hall.

It appears that James Speyer, wealthy, public-spirited citizen, had quietly donated a fine pipe organ to the Town Hall in memory of his wife, who was a very cultured lady and a great music lover. The organ is to cost \$35,000 and will be installed in a few months.

All this was to be a secret, but in preparation for the divulging of this secret Louise thought she would arouse a little public interest, so she got out a telegram to all the leading society ladies in town, which telegram read: "Does Town Hall need an organ? Has the lack of one been a handicap?"

These telegrams were unfortunately delivered at a very early hour to the aforesaid social lights who were all recovering from the effects of having had in one day an early breakfast at ten, a luncheon, then a tea, a dinner, heard part of an opera and later attended a reception and ball. Consequently their

digestions were not in the best possible condition. When, therefore, about 8.30 a. m. they got that telegram and read it to their husbands, who happened to be at home at that hour, there was general indignation. One indignant lady who had been aroused wrote: "Town Hall does not need an organ nearly as much as it needs a publicity director with brains enough not to send telegrams to people in the middle of the night."

On this, Louise resigned, so at the present time there is a vacancy at the Town Hall for the position of "publicity director."

What interests me most, however, is not that sweet Louise has lost her job, but that these people regard eight o'clock in the morning as the middle of the night.

* * *

When Myra Hess, the English pianist, appeared here last season I told you that she would make a hit and that she would win her way to the front rank of successful artists who have the power to draw at the box office, so I was not surprised to find that when she reappeared in a recital at Aeolian Hall that she had a crowded house and created a sensation. She was received with positive enthusiasm, as she was later when she appeared with the Philharmonic Orchestra under Hadley.

One of the things that should delight those who do not like the choppy-choppy style of playing is that she has a perfect *legato* to which you can listen with positive delight. When the critic of the New York World, who signs himself or herself A. C., said that there is something deep and mysterious about her playing, the critic wrote to the point. That is the big thing about this little lady's performance, for she always suggested to me the Orient, vague, mysterious, soulful. You would think so, if you ever met her socially, with her wonderful dreamy eyes and her beautiful, refined face.

* * *

Scarcely a week passes but that I receive one or two plaintive requests from a music club or some devoted music lover, who is endeavoring to persuade the hard-headed, thin-lipped gentlemen who have our public education system in charge, that music has a place in the school system.

The most recent communication is from a lady who is the president of a prominent music club in a leading Ohio city. The club, as she writes, is bending every effort to secure high school credits for outside music study. The superintendent of schools and the principal of the largest high school appear not only indifferent but think such credits are practically granted nowhere. So the lady appeals for a list of places where such a system is in operation and also for any other information available with regard to the methods of establishing such a system. I have written her that if she will consult Professor Hollis Dann, formerly of Cornell University, who is now in charge of the music department of the State of Pennsylvania, at Harrisburg, she will learn what that great state is doing.

Have also told her that if she will write to J. P. Blake, President of that very notable concern, the Art Publication Society of St. Louis, Missouri, he will be no doubt only too happy to send her a remarkable pamphlet which has just been gotten out by the statistical department of this Society and which gives a list of colleges recognizing music as an educational subject.

This work is of inestimable value and must have taken a great deal of time and labor to get up. It shows the wonderful progress that has been made in four years in this country. In 1918 a survey of America's leading educational institutions showed that out of the 229 colleges and universities replying to a questionnaire, slightly more than half that number recognized the educational value of music to the extent of allowing entrance credits on it. The same questionnaire, sent out again four years later, shows a substantial increase in the number of institutions allowing entrance credits on music, and also reveals that more than eight out of every ten of the colleges and universities replying allow credits on music, either for entrance or college work.

The last survey shows that 232 colleges and universities allow entrance credits for music; 264 allow credits toward B.A. degrees and 293, or more than eighty-two per cent, allow credits either for entrance or college work.

This gives me the opportunity to refer to the really extraordinary publications of this St. Louis concern, which, however, are already well known among the music schools and colleges of any stand-

ing. At the head of this Society is a man whose enterprise is large. He has traveled all over the country. He is indefatigable. He has invested a great fortune, more with the idea of helping the cause of music in this country than to make money, by bringing out the most valuable, exceptional series of musical publications of an educational character to be found anywhere.

That seems a large statement, but if you doubt it and are curious as well as desire to know what is going on in your own country, just write to Blake and ask him for a prospectus of his art publications. When it comes, you will thank me for having directed your attention to something which does credit not only to our spirit of progress but to our growth in the way of culture and appreciation of the value of music.

* * *

In Calvé's autobiography, "My Life," recently published by the Appleton Company, she tells some good stories of her early student days in Paris where she and her mother lived next door to a butcher's shop. The butcher admitted that the young girl had a good voice, but insisted that she was too thin and that she ought to eat lots of beefsteaks and cutlets. The mother, however, said that they were not blessed with the wealth that would enable such consumption of meats. So the butcher said that in order to show what confidence he had in the daughter's future, he would open an account and serve them with steaks, chops and cutlets till she could pay.

When still very young, you know, Calvé went to Milan, where she was promptly hissed. She was horribly frightened, sang out of tune and lost her head completely. However, the hissing was a blessing, for it made her realize her shortcomings and spurred her to undertake the serious studies which led her to success.

* * *

The chorus at the Metropolitan has risen in its might and has demanded recognition. It costs, they say, two and a quarter millions a year, but that is not the reason that it demands to be featured, according to an article which appeared in the *World* a couple of Sundays ago. One of the members of the chorus complained that nobody pays much attention to them. It is accepted like the scenery and as a matter of course. The critics rarely speak about it, while the public seems to regard it as a mere background for the stars who receive all the attention, the petting and incidentally nearly all the money. Yet, without the chorus, it would be like a military organization that was all generals and staff officers in shiny gold lace and no soldiers to do the fighting. I believe that that is the plan on which the South American armies are organized.

However, it is quite true the chorus at the Metropolitan, thanks to Giulio Setti, is exceptionally fine. Nobody knows that who has heard the choruses in some of the foreign opera houses.

So here's good luck to the Metropolitan chorus and to its energetic and competent leader, Giulio Setti.

* * *

By the bye, writing of the *World* reminds me that its leading musical critic, Deems Taylor, has been thinking. And what do you suppose Deems has been thinking about?

Deems, who is already the composer of a number of very valuable works, has been thinking of writing an opera that shall be absolutely original. It is true, he and Heywood Broun, who proposes to write the libretto, have not worked out the plot yet, but they are certain of some of the dramatic detail. They are going to revolutionize things.

The hero will be a bass and the villain a tenor. The heroine will be a mezzo-soprano, because most mezzo-sopranos are comparatively slim.

I know some who are not.

In the first act, the heroine's old nurse, a coloratura soprano, will deliver a long narrative in the presence of the hero. She will face upstage during the entire number, directing all her remarks to him, and he will never once look out at the audience. He will then sing an important aria without coming down to the footlights, and when he comes to the high note will keep both arms close by his side.

The second act will probably take place in an inn. The peasants will be gathered around tables, drinking, and there will be enough drinks to go around. The minor villain comes in and starts a drinking song, but is set upon by the infuriated peasantry and lynched. The heroine then enters, disguised as a boy, and is instantly recognized by everyone

in the room. At this point, the Angelus will not ring and the peasants will not line up reverently for an unaccompanied number, but the landlord will enter and will not have on red stockings.

As regards the last act, Deems and Broun are as yet a little hazy, as they have not yet decided whether or not to kill the hero. They think it would be original not to, but on the whole it would be even more novel to have him stabbed and fall instantly dead on his face without uttering a sound. One thing they are sure of, and that is that the heroine will remain standing, and in perfect health, until the fall of the curtain. They are determined to have no *claque*.

If dear Deems and Broun ever write that opera, I prophesy for it such a success that they will not need to write criticism to get three square meals a day.

* * *

If you live in the 19th district, where they will hold a special election for a representative in Congress, I urge you, whether you are Republican or Democrat, to vote for Sol Bloom, who is the candidate of the Democrats to succeed Samuel Marx, who was successful at the November election but died soon after. I urge you to do this for the simple reason that Sol Bloom has had a most adventurous career and is a great patron of music and art.

He began when he was born in Pekin—not Pekin, China, but Pekin, Illinois. He is, therefore, an American. He started in the theatrical business in San Francisco, as many other good men did, and he was not twenty when he was awarded a contract for constructing the famous Midway Plaisance at the World's Fair in Chicago. Then he became a music publisher and undertook the sale of musical instruments at eighty branches all over the country, with headquarters in Chicago. He was one of the first to engage in the sale of talking machines.

Having cleaned up all the money there was in the music business, he turned his attention to building theaters, and so he gave us the Times Square, the Selwyn, the Eltinge and the Sam H. Harris theaters. He is a great first-nighter, an enthusiastic music lover and if he gets into Congress, those who favor a Ministry of Fine Arts and a National Conservatory of Music will have one more devoted friend.

To all the distinctions of Sol that I have enumerated, let me add that he is also the possessor of a very handsome and a highly cultured wife. He was comparatively unknown till the press recorded the fact that he is the father of Vera Bloom, an enterprising young lady who went to Europe, got in touch with d'Annunzio, was decorated by him, through him reached Mussolini, today the dictator of Italy, interviewed Mussolini and in her interview published by the New York American, I believe—with her picture, of course—outdid all the professional newspaper men who had also been on the job by summing up the whole situation in the first lines of her article, when she said that Mussolini's rise to power was the first instance in human history of a bloodless revolution to restore a royal family and aristocracy to power and so rout out the communists, socialists, and Bolsheviks, who threatened to run the country.

Incidentally, let me tell you that Vera has an opera which will probably soon be produced and which will show that all the talent in the Bloom family is not centered in Sol.

* * *

George Hamlin dead and only fifty-four! Alas!

Pioneer American musician, singer, music teacher—builder of opera houses. A fine artist, an honor to the profession and a MAN sans peur et sans reproche. Hail and farewell! says your

Mephisto

To Give Wagner Operas with Cuts

All the operas to be given during the Wagnerian Opera Festival, which will open a three weeks' season at the Manhattan Opera House on Feb. 12, are to be performed with the cuts usual in New York. This is in accordance with numerous requests. Every performance will begin at half-past seven o'clock, with the exception of "Meistersinger," which will begin promptly at seven, thus bringing each opera to a close by eleven. Under Eugen Gottlieb, assistant conductor to Leo Blech, rehearsals of chorus and orchestra have begun.

Romantic Side of Singers' Lives Colors New Book

William Armstrong Writes of Famous Figures in the Music of Yesterday and Today—Treatise by Stanislaw Gallo Affords Evidence of Progress Made in Organization of Wind Bands—Jacob Eisenberg Publishes Work on Weight and Relaxation Method for the Piano—Stories of Master Musicians Form Volume by Harriette Brower—Speech and Song Considered by Charles C. Miles in Book on "Basic Elements" of Diction



RECENT contribution to the already large number of books dealing with the private lives of musicians is William Armstrong's "The Romantic World of Music," (New York: E. P. Dutton & Company). From Patti down to Jeritza, Mr. Armstrong supplies a wealth of interesting and highly entertaining detail, much of which is very illuminating.

The fair Adelina Patti's caprices while on the stage and around the theater have always been common gossip, but Mr. Armstrong gives a picture of the Adelina of Craig-y-Nos, that palatial residence, which, when put up for sale recently, was advertised as having thirty-four bedrooms and three bathrooms! Here is Adelina, wearied of de Caux; Adelina, bored to death by the invalid Nicolini who had been "the love of her life"; Adelina, writing of her betrothal to Baron Cedarstrom within a year of Nicolini's death, on paper "so deeply bordered with black that there was slight room for words."

The days of the prima donna who would not stir from her dressing room until half her *cachet* was paid, nor go upon the stage until she had another quarter of it in her hand, are as far away now as those of the *maitresse-en-titre*, so that one reads of this amusing, vital little person as one does of the dodo.

Mr. Armstrong appears to have known very intimately our own Lillian Nordica, and a delightful picture he gives of this great-souled person, whose tragic death was such a shock to all who had ever heard her splendid voice.

The picture of Melba with Calvé sitting gorgeously dressed in a stage box with an open score of "Werther" (upside down!) and pointing to hypothetical mistakes made by Eames at the American premiere of the opera, is not a particularly edifying one. Who was it that said: "Behold how these prima-donnas love one-another!" The sketch of the Australian diva lacks the poignancy of many of the others.

Of the artists now before the American public, Mr. Armstrong writes more or less journalistically, and the narratives lose in interest accordingly. In some cases he does not appear to have verified before putting into print things that smack of the press-agent.

There are numerous inaccuracies in the book, mis-spelling of names and incorrect dates. The scene of Nordica

putting out the fire on the stage of the Metropolitan during the Immolation scene in "Götterdämmerung" is incorrectly described. The reviewer was present at the performance.

These, however, are small matters. If Mr. Armstrong's book is of less value as a work of reference on account of them, it loses little or nothing as entertaining reading. As Voltaire said, "for a writer to be dull is the greatest of all errors." And Mr. Armstrong's book is never dull for a moment.

J. A. H

Development of the Band

IN the past, the attitude of the cultured musician toward bands and band music has been one of patronizing indulgence, due primarily to the fact that bands have not been susceptible to the finer aesthetic effects in which our modern symphony orchestras excel. The lack of tonal balance and euphony in the average band has estranged the more fastidious composer. The few text books written have treated the subject in stereotyped fashion, often presenting disconcerting contradictions. Occasionally the instrumentations have been in the nature of improvisations by those well acquainted through experience with the requirements of such organizations.

More recently, however, the development of the band and its establishment as a sensitive musical entity has attracted the attention of many American composers. The most progressive and far-reaching evolutions have been conceived and put into actual practice by one of America's greatest authorities on band treatment, Stanislaw Gallo. The correction of the flagrant lack of tonal balance and euphony has been Mr. Gallo's greatest contribution to the development of the wind-band. In order to offset the overpowering brass sections, he has introduced a larger number and variety of clarinets, which he has termed the "Grand Quintet," to correspond with the five divisions of the string section of a symphony orchestra. Thereby not only better balance but also added mellowness and sonority have been achieved. The resemblance in tonal structure between this new form of band and the symphony orchestra led Mr. Gallo to designate his creation "Symphony Band."

In brief, this has been Mr. Gallo's most significant contribution to band progress. A more detailed description of this subject, however, is now available in a work written by Mr. Gallo. "Gallo's Band Book," (Boston: Boston Music Company) is in three parts, each part being treated in a separate volume. The first part is devoted to "Wind instruments—Their Technique, Notation, Tone-Color, and Use in Band and Orchestra." In preparation are Parts II and III, to be devoted respectively to "Band Instrumentation" and "Examples in Full Score."

In the preparation of Part I, there has been no stinting in research and experiment. It has been the author's aim to make this work as clear, complete, and brief as possible. What others have written on this subject has been duly considered; the best masters on each instrument have been consulted; makers of new and modernized devices have lent their counsel; and composers and conductors have declared their adherence to whatever novel principles and conceptions have been set forth.

Only those familiar with the complexity of the subject will at a first glance appreciate the enormous help and saving of time which may be gained by the study, in Part I, of the tables and exposi-



Stanislaw Gallo, Conductor of the Gallo Symphony Band, Who Has Published a Work on the Wind Band

tions which present all the possibilities of all the wind instruments; point to their analogy and differences; and teach their fittest and surest use.

In a long introduction to Part I, Mr. Gallo enumerates all the sound producing instruments, giving their compass and notation, and classifying them under five sub-titles—the human voice, wind instruments, polyphonic wind instruments, percussion instruments, and stringed instruments. This is followed by a comprehensive chart of the band instruments, indicating their score, order, compass, notation and transposition.

The far-reaching effects of Mr. Gallo's innovations may be gleaned from an ob-

servation of the proportional system of band formation which accompanies this band chart. Ordinarily a band is so constructed that the clarinet section forms about one-third and the brass and percussion about two-thirds of the band total. Under Mr. Gallo's arrangement the brass and percussion form only twenty-five per cent, the "conic-woods" about twenty-five per cent, and the clarinets over fifty per cent of the band.

Mr. Gallo has employed the entire family of clarinets, the "Grand Quintet," as the sole substitution for the string section of the orchestra. That is to say, he has employed soprano, alto, bass, and contra-bass clarinets in place respectively of the violins, violas, cellos, and basses. The other sections of the wood-wind (the "conic woods"), and brass are represented practically in the same way as in the orchestra, the saxophone substituting for the orchestral clarinets and the sarrusophones substituting for the bassoons, the last-named instruments having no carrying power out of doors. As already stated, the "Grand Quintet" comprises more than half of the band. To this is added the "conic-wood," namely, flutes, piccolos, oboes, English horns, saxophones, and sarrusophones, which comprise about twenty-five per cent; the remainder being devoted to the brass and percussion sections.

No other band has heretofore been formed in this manner. Today even the best European and American bands have a marked preponderance of brass, whereas Mr. Gallo has given this distinction to the clarinets. He was the first to introduce into the band the contra-bass clarinets, which were invented by Besson over thirty years ago, and which appeared on rare occasions in some orchestral works.

The principles set forth in his "Band Book" have been put into practice by

[Continued on page 37]

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New Budget of Music Brings Works by Ultraists

A Suite by Stravinsky and Impromptus by Poulenc for Pianists—Emerson Whithorne's Impressions of New York Also Among Piano Works—Some Excellent Pieces for Pupils—Kurt Schindler's "Songs of the Spanish Provinces" Full of Appeal for Singers—Recitations to Music

By SYDNEY DALTON

THE wise old proverb about casting one's bread upon the water is something that the modest critic or reviewer should never forget. Snap judgments, prejudiced opinions or premature verdicts have a way of getting themselves resurrected by future generations, ever advancing on the tide of progress, and the unfortunate critic who has, all unwittingly, been joyfully proclaiming that some contemporary genius should give up composition and turn his talents to some more profitable and less harassing occupation, like plumbing or politics, finds himself derided and laughed at by the wise ones of a later day who see beauties in his victim's music that to him were shrieking cacophonies.

When the reviewer of today finds himself face to face with Igor Stravinsky, Schönberg and other constructive iconoclasts he must tread warily, lest he too fall into the old trap. All this by way of introducing a few ultraists, some of whose works have recently come to hand. The first of these is Stravinsky's "L'Histoire du Soldat" (J. & W. Chester, London), which the composer has arranged for the piano. This Russian can think of more unusual harmonies and rhythms in one composition than most writers achieve in a lifetime. The first page of the opening number of this suite contains twenty-three bars of music in which the time signature changes seven times. In this way Stravinsky practically obliterates our conventional conceptions of time values, rhythm and accent, and he goes one better on the modernist like Debussy (with his tonal diffusions) by diffusing his rhythms and phrase lengths. The work contains, among its eight numbers, three dances, Tango, Valse and Ragtime. The last is not calculated to make Stravinsky popular on Broadway. In fact, it doesn't differ greatly from the other sections of the suite and resembles Irving Berlin not at all.

Francis Poulenc, one of the French "Group of Six," is responsible for a book of Impromptus, from the same press, written in as modern an idiom as the Russian's compositions, so far as the harmonic scheme is concerned; but rhythmically, and in his sustained use of figuration, Poulenc is much more intelligible. Whatever may be the verdict of time regarding such music as these two men write, as a record of present-day tendencies it is worth the attention of all serious musicians.

* * *

IN "New York Days and Nights" (Carl Fischer) Emerson Whithorne splashes colorful pictures of metropolitan life, both hectic and robust, on a canvas of rich harmonic texture, flashes of popular melodies submerged in rhythmic and tonal intricacies, and over all a glow and virility. The titles of the five numbers in the set explain the Whithorne pictures: "On the Ferry," "Chimes of Saint Patrick's," "Pell Street," "A Greenwich Village Tragedy" and "Times Square."

Lodewijk Mortelmans in two Lyrical Pieces, "Idyllic Echoes" and "Two Little Pastorals" (G. Schirmer), and in "Primula Veris" and "Exaltation" (Compos-

ers' Music Corporation) displays a pronounced poetic gift and, at times, a contemplative mood that is ingratiating.

When David W. Guion brought out his "Turkey in the Straw" he injected a welcome vein of humor into piano arrangements and incidentally added an excellent number to the repertoire. In "Pickaninny Dance" (G. Schirmer) he has repeated his achievement. It is not so difficult as the former number, but it has the same crispness and vitality.

Percy Grainger's "Eastern Intermezzo," also from the Schirmer house, would make those who condemned Monteverde for his introduction of the chord of the dominant seventh writhe in agony. It is effective, however, to the modern ear. At the beginning the composer remarks that it was originally written for small orchestra and later "dished up for piano solo," also for two pianos, four hands.

An energetic composer by the name of Horace Wadham Nicholl has written Twelve Concert Preludes and Fugues. If his idea in writing them was to achieve a reputation as a well schooled and technically profound musician, rather than popularity, it is reasonable to suppose that he has succeeded brilliantly. The Eleventh, in A Flat (Alla Notturmo), which has just come to hand, is dedicated to Godowsky. The Prelude is, as a matter of fact, a well knit first movement of a sonata, in brief form. It has two well contrasted themes, with a secondary theme between, all of which are developed to some extent. The Fugue is in triple counterpoint, skilfully handled and well worked out. Of two pieces by Maurice Pesse, "Quand Mûrissent les Blés d'Or" and "Par la Sente Embaumée" (Jean Jobert, Paris), it can be said that in a conventional way they are attractive, though they do not get far from the commonplace. Cecil Burleigh, who has much good music to his credit, has written five "Reflections" (Composers' Music Corporation). They are all gracefully written, but "Whisperings" and "Nature Is Singing" have, each in their way, a charm that makes them attractive piano numbers.

* * *

COMPOSERS are doing their best to keep up with the constantly growing demand for teaching material, and certainly there is no excuse for any teacher using cheap or commonplace music for the young pupils, as there are many well written and interesting works. Many composers are adopting the happy idea of writing their piano music with an accompaniment of appropriate verses as a means of rhythmic training, both in music and poetry. "Five-note Melodies for Little Hands," by Kate S. Chittenden (Schroeder & Gunther) are done in this way. So also are five brief pieces entitled "Glad and Gay," by Helen L. Cramm (Oliver Ditson). These latter are published separately and also in one volume. "Ten Musical Tales," by Hazel Gertrude Kinsella, and two second grade pieces, "Drifting in the Old Boat" and "An Alabama Lullaby," by Theodora Dutton (G. Schirmer), have sufficient melodic interest and variety of time values to hold the interest of the pupil and at the same time be of educational value.

Among other good teaching pieces which will be found of value for embryonic pianists are "Six Vacation Days," by Mamie Eliza Nelson. These have introductory descriptions, or hints, as to interpretation that the pupil will like. "Snowflakes," four salon pieces by Emil Kronke, are melodious and well varied in idea. Both these sets are from the Schirmer press. H. O. Osgood has written an attractive set of five short and easy pieces which he calls "Tales from Story Books" (Clayton F. Summy) and he adds "for young folks to play (and enjoy)." Indeed, it will not be difficult for young pianists to enjoy these exceptionally interesting and clever pieces. They are stories in music based on "Old King Cole," "Rip Van Winkle," "Cusoe and Friday," "Peculiar Lullaby of the Duchess" (from "Alice in Wonderland") and "Robin Hood and His Merry Men." They are all delicious and make one want to teach them to some lucky child. "Toccatina," by Mabel Howard McDuffee (Clayton F. Summy), is a bright little study in staccato, and Louis Gruenberg has turned from the troubled paths of the modernist to write four little teaching pieces that are thoroughly classic in style. Rondeletto, Valzerino, Minuetto and Capricciotto (Composers' Music Corporation) are excellent, solid material and contain worth-while ideas.

* * *

THE "Songs of the Spanish Provinces," which have been edited and arranged by Kurt Schindler (Oliver Ditson), contain some highly diverting music. They smell of the soil and are truly expressive, as good folk-songs always are. "The Donkey's Burial," a Salamanca melody, has nothing funeral about it, but it has a jogging and somewhat stubborn way. "The Shepherdess," a Catalonian product, is a graceful, charming song that has already been effectively done in a choral arrangement for mixed voices in eight parts. "The Vagabond's Song" is brief and primitive. "Maidens of Malaga" is written by Mr. Schindler on Andalusian motives. It is a brilliant piece of vocal fireworks and requires understanding in its singing. It is more thoroughly Spanish than the others. They are all published for high and medium or low voices.

Stefano Donaudy continues to turn out his delightful "Arie di Stile Antico." In a recent volume of six numbers (G. Schirmer) he has written some ingratiating songs for medium voice. They are all of a high order, but the two arias, "Del Lento Mio Morire" and "Non Vidi Fronde in Ramo," are of especial simple beauty that recommends them.

Easthope Martin is a gifted writer who is not too profound to have a mead of popularity. In "Four Pastorals" (Enoch & Sons) he starts off nicely with a melodious and somewhat individual song entitled "Who Goes By?" The pace is maintained in "A Far-off Tide," and in "Everywhere I Go" drifts far away from the pastoral idea and develops into a thorough-going ballad.

Alec Rowley has written two very English songs in "Cotswold Love" and "Old Oliver" (Winthrop Rogers, Ltd., London). The words are by John Drinkwater and have the mellowness of the English landscape about them. The music mirrors their sentiment faithfully; it is smooth-flowing and placid with no climax. From the same publisher comes a set of four songs from the Chinese, with music by James Lyon. Everyone is having a try at the Chinese poets nowadays. Lyon has caught the spirit of the words without making his songs particularly Oriental. "Thoughts in a Tranquil Night," which ends the set, has a wooing tranquillity about it that is elevating.

The first song by Lajos Shuk, 'cellist of the Sinsheimer Quartet, published in this country, is "Through the Snow" (O. Flaschner Music Co.). It is a melodious and grateful little song. Mr. Shuk also wrote the German words, which have been done into English by George Harris and Laszlo Schwartz. Edward Harris has written two attractive songs in "Fairy Lullaby" and "Echo" (Composers' Music Corporation). The first is to words of Shakespeare and has something of an Old World flavor. "Echo" is another of the many settings of Christina Rossetti's saccharine poem, "Come to me in the silence of the night." It is better than the words. Mr. Harris writes colorful accompaniments. The third song

in the set is not up to the standard of the other two. It is called "Mother Moon."

* * *

ONE can always expect something musically from Arthur Foote. A new song by him, "The Song of the Mill" (Arthur P. Schmidt), is dedicated to John McCormack. The arpeggio accompaniment is appropriately done and the melody is very singable. "Serenade" and "She's Somewhere in the Sunlight Strong" are two unpretentious but fascinating little encore songs by Charles Bennett (G. Ricordi & Co.). Mr. Bennett has a melodic gift that is promising. Paul Ladmirault's "Mélodieux Automne" (Jean Jobert, Paris) has character, but the composer seems to be striving for effect, and, consequently, his song lacks spontaneity. "Four Motion Songs," by Mathilde Bibro (G. Schirmer) are simple, attractive melodies which children in the primary grades might learn without difficulty. The illustrating motions are calculated to aid in the development of the rhythmic sense.

Two appealing little songs that should be popular are from the pen of H. O. Osgood. One, "The Little Trees" (G. Ricordi & Co.), like Mr. Foote's song, is dedicated to John McCormack and is the kind of song, with its dash of Irish, that he would make the most of. The second, "The Little Lilac Garden" (Composers' Music Corporation), is also dedicated to a tenor, Charles Hackett. Both melody and accompaniment flow smoothly. Gordon Johnstone has supplied the words for both numbers, which come in two keys. "Fan Song," by Homer Grunn, from the same press, is an expressive idea, nicely worked out. Both the words, by Beatrice Irwin, and the music have an exotic flavor that lends charm.

Among the recitations with piano accompaniments are four simple numbers by Floy Little Bartlett (Arthur P. Schmidt), "The First Day at School," a child's poem; "Invy," a humorous Irish lyric, the music based on "Believe Me if All Those Endearing Young Charms"; "Sister's Best Feller" and "It Can Be Done." They are useful to those seeking light numbers of this character. "The Lighthouse," a setting of Longfellow's poem, is more ambitious. It is by Elizabeth Gest (Clayton F. Summy) and is pleasantly descriptive and impressive.

Music Received

PIANO

"Three Pictures," by Cedric W. Le-mont, "Two Valses," by Leslie Loth (G. Schirmer). "In Italy," by Trygve Torjussen; "Summer Idyls," three pieces by John Desmond Courtney (Arthur P. Schmidt). "With Great Delight," "Happy Thoughts" and "Vanished Dreams," easy teaching pieces by M. Paul Ziegler; "The Wind in a Frolic," "Good Night to the Flowers" and "I Wish I Were a Fairy," by Newton Swift (Schroeder & Gunther). Gavotte in Canon Form, by F. J. Lehman; "A Little Dance," by Vivian Bangle Krause; "Mother Goose Told at the Piano," by Ruth S. Havner (Clayton F. Summy). Three Sonatas, by Charles Arthur (Carl Fischer). "Romany," Suite of Gipsy Dances, by E. Nawrazek (Arthur P. Schmidt).

SONGS

"The Harp of Delight," waltz song by Cuthbert Harris (Arthur P. Schmidt). "Bird of Passage" and "The Night Has a Thousand Eyes," by Edward M. Young (Schroeder & Gunther). "I Heard the Voice of Jesus Say," sacred song by Louis Baker Phillips (Boosey & Co.).

VIOLIN

"Comeos," five compositions, and "Miniature March" for four violins, by Marion G. Osgood; "Flowerland," by J. F. Zimmermann (Arthur P. Schmidt).

ORGAN

"Our Shepherd," by Mrs. Crosby Adams; "Oriental Air," by M. Fultoni (Clayton F. Summy).

CHORUS

"Rabbi Ben Ezra," for women's voices, words by Robert Browning, music by Frances Marion Ralston; Plantation Folk-Song, "Nobody Knows Like Jesus," by N. Clark Smith (both published by the authors).

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MISS CLARA DEEKS

sang at her recital at "THE BILTMORE,"
January 5, 1923

"Sur La Terrasse de Saint Germaine," by Fourdrain

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Musical America's Open Forum

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Ticket Speculators and the Out-of-Town Patron

My dear Mephisto:

Your article under date of Dec. 16 refers to the out-of-town patrons who were disappointed because they could not hear Paderewski on the occasion of his return to the concert field. May I add, that the same thing refers to the symphony concerts, opera, theater and individual artists. The matter needs stressing to a very great extent.

Your reasons as to the speculator being in existence does not clear matters up in the least. I know it is a much easier way out for the managers to have these brokers (speculators) come to them and pay cash for blocks of choice seats before the sale for certain performances is opened to the public, thus protecting themselves from the possibility of a loss, and incidentally covering the great expense they are subjected to, but as an out-of-town patron, I can't see that side of the situation.

There would be no need of the speculator if the managers would consider the out-of-town patron just a tiny bit more than he does—if he does at all. I think just a few conversations with the managers of the different hotels of New York would convince him of the need of considering them. It is nothing unusual for the hotel managers to have patrons inquire again and again "Where can I secure seats for such and such a performance?" or for this or that artist, all for the reason when he tries at the box office, he is told, "Seats all gone." Still, by chance, if a speculator is around, he can easily secure tickets—for twice their value.

When a patron comes to New York, he, of course, brings enough change to cover expenses and entertainments, but who cares to give it all to the speculator. Surely, New York has other attractions than speculators?

And I don't like your saying that out-of-town patrons come to New York for a day or two or a week and want to have a good time and take in all the "high spots." What do you mean by "high spots?"

If you will pardon me, you are mistaken, because out-of-town patrons do not have a good time in New York, because New York does not let us have a good time. And is everything New York has to offer so good as to afford us a good time, or is it that Messrs. Henderson, Aldrich, Krehbiel, and others are the only critics the United States has to offer?

And why, if the critics do not give Paderewski the credit of playing as well as he did before his retiring from the concert field and notice the many mistakes he makes, etc., do your audiences applaud and stand to give homage to him? If an American had made so many mistakes and played clumsily, whether on his first appearance or his twenty-fifth, would you still acclaim him? Hardly—and yet you say, "Give our Americans a chance."

Giorgio Polacco has remarked, "American operagoers believe anything a European does is all right. If an American singer were to sing one note badly, they would immediately say his entire performance was terrible, yet singers from Europe who sing badly enough to make a director sick for a week are applauded. America has enough singers, if properly trained, to flood Europe." And that is the best thing I've heard in a long time—which reminds me: A few weeks ago I had the pleasure of hearing one of Mme. Viafara's pupils, Ina Gilliland of Fort Worth, Tex., and needless to say we all enjoyed her singing immensely. She indeed did credit to Madame's reputation and method.

And again, if you want to insist that all teachers, especially vocal teachers be licensed to teach, just discard that, and

insist on the pupils being the teacher's license.

When I taught music, I refused to teach a pupil who showed no signs of development. I told them, rather would I not accept their fees, than in turn present the fee to my physician for nerve tonics, for it is nerve-racking to hear different studies "butchered."

We, as Polacco states, have many of our own talents if we were honest with ourselves and our pupils. I had a press notice of my musical ability given me by my (former) home (Dallas) paper. Yet, when the article appeared, all I heard was "It can't be done—impossible."

So you see, if all teachers were honest with their pupils and gave credit where credit is due, we could then show what America can produce.

But please excuse me from drifting away from my intended topic and do tell me how New York will (and not can) dispense with your speculators, for this summer, if I can possibly get away, I want to be in New York and hear your artists—yes, possibly take in the "high spots."

MRS. ISIDOR LEVY.

Terrell, Tex., Jan. 10, 1923.

Fulfills Engagement Although Bereaved

To the Editor of MUSICAL AMERICA:

I wonder if any of the big audience that heard John Corigliano, the young American violinist, give his very lovely performance of Lalo's "Symphonie Espagnole" with the City Symphony at the Sunday matinée, Dec. 31, realized that he had laid his dear old father to rest not more than forty-eight hours before he walked on to that stage?

I presume that if such a drama had occurred in the life of the bigger or more widely advertised artists, the "dailies" would have waxed hysterical over it. To me it was a simple act of heroism, the stuff that makes for "bigness." I, for one, uncover and bow my head in sympathy with and admiration for this

talented young man's calm, unflinching courage.
N. VAL. PEAVEY.
Brooklyn, N. Y., Jan. 12, 1923.

Conditions at Fontainebleau

To the Editor of MUSICAL AMERICA:

Will you permit me a little space in which to comment upon Mephisto's good-humored comments of Jan. 6 on living conditions in the Fontainebleau School of Music?

Two years ago the Palace of Fontainebleau was an ancient building, solidly and commodiously constructed, but lacking "modern conveniences." Since that date the Palace has been thoroughly repaired, cleaned, fumigated and overhauled generally. It is lighted with electric light throughout; there is running water on all the floors, there is a large bathroom containing six baths with hot and cold water. Something over 40,000 francs has been spent on new plumbing, in addition to the baths, which meet American requirements satisfactorily. Both the corridors and the rooms are spacious and provided with large windows entirely adequate to complete ventilation. The food, though simple, is satisfactory both in quantity and quality.

When one adds to this that the Palace is situated in one of the loveliest parks imaginable and on the edge of a magnificent forest, it is not too much to say that living conditions in the Fontainebleau School are as nearly ideal for students as anything could be.

In regard to the behavior of our students at Fontainebleau, I say with confidence that our students, both men and women, have shown themselves to be serious-minded, industrious young people who went to Fontainebleau for study and not for careless amusement. The charge that they have injured artistic and historic furniture by the use of cigarettes and by rough conduct is quite unfounded. One good reason for this is that the Louis XV wing of the Palace, in which most of the women students are lodged, is provided with modern furniture only, simple and solid as befits its purpose. The royal apartments may be visited by students, as well as the rest of the public, only in company with an official guardian.

FRANCIS ROGERS,
Chairman American Committee.
New York, Jan. 8, 1923.

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What California Papers Said of Charles Hackett:

As Soloist with the Los Angeles Philharmonic Orchestra Dec. 30th and 31st.

Carl Bronson in Los Angeles Herald—

The guest soloist was Charles Hackett, American tenor. His tonal radiance is brilliant and is imbued with a sympathetic charm which is most captivating. From Wachtel to Bonci we have had no better coloratura tenor, and this is to say that he is acquiring the height of flexibility. His singing of Mozart's "Il mio tesoro" from "Don Giovanni" was suavely Mozartian but did not show his dramatic qualities as did the Debussy "Recit et air D'Azeal" from his "L'Enfant Prodigue." Hackett has gained all the necessary dramatic force without loss of any of his sympathetic qualities, and his reception yesterday can be noted as a genuine ovation. After his second number he received about eleven recalls. His voice is so beautifully built up of all of its attributes that it comes over with compelling freedom and satisfying ease.

Florence Pierce Reed in Los Angeles Evening Express—

Charles Hackett, American tenor, who was soloist, is a singer whom Americans may feel proud to class as representative. His voice is of clear, smooth quality, clean-cut in production and bears a high range of interesting proportions. One may comment especially on his phrasing, his art of massive breathing brought to the highest point of artistic worth, and his fine feeling exhibited in his arias. The program included the "Il mio tesoro" from "Don Giovanni," supposed to be a test of vocal as well as artistic ability, and the Recitative and Air from "L'Enfant Prodigue," which requires the smooth flexible musical quality and volume of tone such as Mr. Hackett gave.

R. W. Borough in Los Angeles Record—

Charles Hackett, the solo artist, was in excellent voice. He achieved a lyric loveliness unsurpassed in the aria "Il mio tesoro" from Mozart's "Don Giovanni." There was a thrilling mastery over the taxing technique of the Debussy "Recit et

Air D'Azeal" from "L'Enfant Prodigue," and an outpouring of tonal and spiritual beauty not soon to be forgotten. The famous tenor was recalled again and again but a rigid program rule prevented an encore.

In Recital in San Francisco, December 13th.

Helen M. Bonnet in the San Francisco Bulletin—

When I arrived at the Auditorium, the large audience had for some time been under the spell of the magic of his voice in compositions of Handel, in old English numbers and modern French and English conceptions. I had the good fortune to be in time for his Almaviva "Cavatina" from the "Barber of Seville" with which he first endeared himself to San Francisco hearts when he sang here last year. Hackett's voice is of pure lyric quality, with a magnificent virility. His achievements along artistic lines make America very proud of what one of its sons can do with the gift of voice. His diction, phrasing, superb tone placement, intelligent grasp of dramatic values and skill in conveying them place him among the elect of the world's greatest tenors.

In Recital in San Diego, December 28th.

Don Short in San Diego Evening Tribune—

San Diego music lovers last night were afforded a rare treat in the singing of Charles Hackett, American tenor. Hackett's appearance here justifies all claims. His voice is a tenor of unusual brilliance, capable of captivating softness. The tone is beauty itself. It shows flexibility, equal timbre and volume in all registers. By the time the program was over, the young artist had succeeded in convincing that he is a superb singer whose technique, mental and emotional qualities are well matched.

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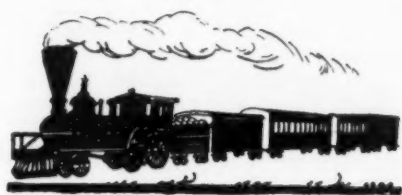
Olga Samaroff to Give Popular Program in Town Hall

Olga Samaroff, pianist, will adopt the unusual procedure of giving a recital without a fixed program in her Town Hall concert on the afternoon of Feb. 3. Instead of announcing a set list of works to be performed, Mme. Samaroff has designated a group of major works from which the prospective audience may signify its choice in writing, addressed to her management. The list includes Beethoven's Sonatas in D, Op. 10, No. 3; in C, Op. 53, and in C Minor, Op. 111; Brahms' Sonata in F Minor, Op. 5; Chopin's Sonatas in B Flat Minor, Op. 35,

and in B Minor, Op. 58; Franck's Prelude, Chorale and Fugue; Liszt's Sonata in B Minor; Schumann's Fantasia in C and Sonata in G Minor, Op. 22. The pianist will also play a number of shorter compositions that may be requested.

Mme. Lund Will Talk on Opera

Charlotte Lund, soprano, has been engaged to give her opera talk on Puccini's "Madama Butterfly" before the Century Club of Philadelphia on Jan. 31. This will be Mme. Lund's initial appearance in Philadelphia, where it is planned to have a series of her opera talks next season. She will have the assistance of N. Val Peavy.



*When Little Ol' N'Orleans
Comes to Little Old New York*

A real honest-to-goodness, sure 'nuff, old fashioned success!

EDNA THOMAS

*At the Broadhurst Theatre, January Seventh,
in a program of Plantation Songs*

NEW YORK WORLD: One is tempted to break superlatives in describing this program. Here was a Chauve Souris at our own doors, with a solitary talented woman, of compelling magnetism and rich lyric contralto, singing our own music as well as anything has been sung by any of the numerous Continental balladists who have flooded our shores this season. Miss Thomas has the same indefinable charm that brought the world to Yvette Guilbert; she has skill at interpretation and coloring her tones to glorify her material; she is a genuine artist to her finger-tips. Miss Thomas should have a larger public. Native folk-song, the intrinsic beauty of her songs, and her own first rate art all deserve it.

NEW YORK MAIL: For a downright treat of nigger songs, calls and melodies, page Edna Thomas. This charming southern girl, who came to the Broadhurst Theatre last night, gave as delightful an evening as one could wish for. There were negro spirituals that haunted with their sad croonings or dainty humor and in all, the lovely and appealing voice of Miss Thomas added the drawl of the South that distinguishes the real southerner. As a preface to the songs she told many interesting and amusing tales of the life and customs of the original singers. We shall expect more from this successful singer.

NEW YORK EVENING POST: A charming impression was made at the Broadhurst Theatre last night by Edna Thomas, a sweet-voiced, pretty girl, with a programme of Creole songs which she sang in a way to convince anyone that America has folk songs rivaling the best foreign products in musical and emotional value.

NEW YORK TIMES: One of the most enjoyable recitals of the season was given last evening in the Broadhurst Theatre by Edna Thomas. The program was made up of plantation songs; the first part consisted of negro "spirituals" and the second of Creole songs. Several repetitions of selections were demanded by the audience, which filled the theatre. The singer has a pleasing mezzo-soprano voice, and a personality which is particularly suited to these songs.

Available singly, or
in conjunction with
The Griffes Group,
or the Salzedo Harp
Attractions



Direction of
CATHARINE A.
BAMMAN,
53 W. 39th Street,
New York City

Schönberg's "Pierrot Lunaire" Made Ready for First American Hearing



Photo by Bain News Service

Greta Torpadie, Soprano, and Her Associates—Louis Gruenberg, Conductor; Jacob Mestechkin, Violinist; Leroy Shield, Pianist; William Durieux, 'Cellist; George Possell, Flautist; and Robert Lindemann, Clarinetist.—Rehearsing Schönberg's "Pierrot Lunaire," for Its First American Performance

FINAL rehearsals are proceeding of Arnold Schönberg's "Pierrot Lunaire," which will have its American première under the auspices of the International Composers' Guild at the Klaw Theater, New York, on Feb. 4. Much interest has been aroused by this work among devotees of the composer, and this interest is heightened by the fact that, because of its fanciful nature and extreme difficulties, it has been heard only at infrequent intervals in the eight years of its existence. Upon a number of these occasions, it has been given under the leadership of Schönberg himself. The poem "Pierrot Lunaire," which was written in French by Albert Giraud, has been used in a German version by

the composer and this version will be followed in the New York performance. The burden of the story will fall upon Greta Torpadie, soprano, who will essay the "speaking-singing" part, which, according to Schönberg, should be neither spoken, sung nor chanted, but performed in some intermediary fashion indicated in the very complicated score. The performance was originally scheduled for Jan. 21, but the elaborate preparation required made a postponement necessary. The artists who are to take part in the American première, besides Miss Torpadie, are Louis Gruenberg, conductor; Jacob Mestechkin, violinist; Leroy Shield, pianist; William Durieux, 'cellist; George Possell, flautist, and Robert Lindemann, clarinetist.

Marjorie Squires to Tour Under Haensel & Jones Management

Marjorie Squires, who has just returned from a successful tour as soloist with the Cincinnati Symphony, appearing in Kansas City and other places in the Middle West, has completed arrangements to tour under the management of Haensel & Jones. She will make a concert tour through the Middle West in February and March and will be booked for an extensive tour covering all of next season. Miss Squires is favorably remembered by New York concert-goers as a result of her recitals here in April last and also in October of the season previous.

Violinists Announce Betrothal

Announcement has just been made of the betrothal of William Lockwood, violinist and teacher of Rockville Center, N. Y., and Olive H. Koop of Sea Cliff, Long Island, also a violinist and one of his pupils. Mr. Lockwood has been appearing recently in a series of concerts in Long Island towns. He is a pupil of Max Pilzer and was formerly violinist of the Elkady Trio.

Mischa Levitzki, pianist, will play a new composition by himself, a gavotte in classic style, at his last New York recital of the season in Carnegie Hall on the evening of Jan. 24.

The Ink Isn't Dry!

NEW PIANO MUSIC

LEOPOLD GODOWSKY—Moment Musical (Schubert).....net.	.75
EMERSON WHITHORNE—	
New York Days and Nights On the Ferry (in press).....	.60
Chimes of Saint Patrick's.....	.60
Pell Street.....	.60
A Greenwich Village Tragedy (in press).....	.50
Times Square.....	.75
ED. POLDINI—Au Chateau de Cartes (The House of Cards), Le Roi (The King)....	.60
Serenade a la Dame de Cour (Serenade of the Queen of Hearts).....	.50
Danse des Valets (Dance of the Jacks).....	.50

NEW VOCAL MUSIC

SOL ALBERTI—The Hour, Med. in E.....	.60
Trees, High in C.....	.60
WERNER JOSTEN—The Discreet Nightingale, High in Eb.....	.60
Christmas, High or Med. in D.....	.60
B. SHERMAN FOWLER—My Forget-Me-Not, High in Bb, Med. in F.....	.60
ROLAND FARLEY—Wind Flowers, Med. in Bb.....	.60
DAN ATWOOD—Dawn of Tomorrow, High in D.....	.60

NEW VIOLIN MUSIC

A. WALTER KRAMER—Symphonic Rhapsody.....net.	2.00
Entr'acte.....	.75
RICHARD CZERWONKY—Memories.....	.50
JOSEF BORISSOFF—Bachisaray (Crimean Rhapsody).....	1.25
Impromptu.....	.60
Romance sans Parole.....	.50
FELIX WINTERNITZ—Badinage.....	.60
CLARENCE CAMERON WHITE—Twilight.....	.60
Caprice.....	.60
Serenade.....	.50
Valse Coquette.....	.60

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FLORENCE MACBETH

CHICAGO HERALD AND EXAMINER

Dec. 31st. 1922

CHICAGO SUNDAY
TRIBUNE: DEC 31st.
1922

MISS MACBETH WINS PRAISE IN OPERA RETURN

Chaliapin Sings Farewell
of the Season.

BY EDWARD MOORE.

There were two matters of importance in connection with yesterday's operas at the Auditorium. The first was that the great Feodor Chaliapin sang his farewell of the season in the afternoon, "Mefistofele," of course, being the opera. The second was that a charming American artist, Florence Macbeth, made a return in the evening after an absence from that stage far too greatly prolonged.

Sings Name Part.

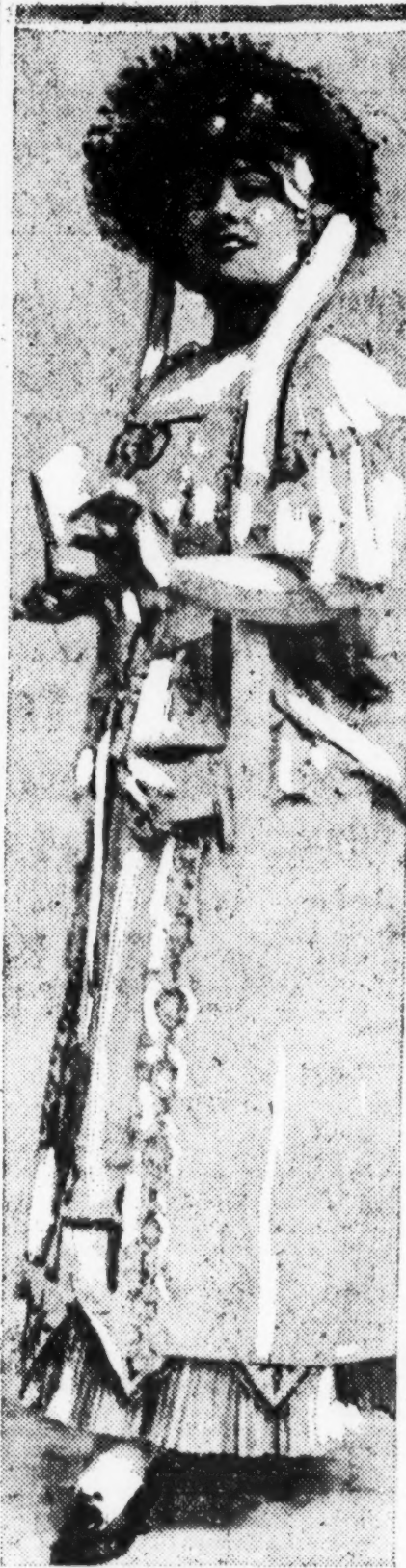
Miss Macbeth celebrated her return by singing the name part of "Lucia di Lammermoor," a rôle and a work known wherever grand opera is a habit. She put a special point on the occasion by singing it in a most lovely manner, as beautifully as she ever did it in past seasons, which is saying a good deal. There is much to be said for the excellences of the old time coloratura operas when there is a voice like Miss Macbeth's to sing them, with its purity of tone, its infallibility of pitch, and the lovely, youthful quality that has always been there since she made her first appearance here some years ago.

Applause Is Vigorous.

The audience evidently felt that a great deal was to be said, and proceeded to say it with applause that was vigorous. The popular sextet stopped the performance until Conductor Pietro Cimini insisted on starting the orchestra again; the "mad scene" started a demonstration that was a gratifying response to a performance of high quality. Wherefore Miss Macbeth was once again a success in the annals of Chicago's opera. She always has been. And she knows many other rôles as well as she does Lucia.

With
Chicago
Civic
Opera
Co.

A N ovation of twenty minutes was accorded Florence Macbeth, Chicago Civic Opera, soprano, after her splendid singing in the mad scene from "Lucia" last night.



FLORENCE MACBETH RIVALS CHALIAPIN

Ovation to Soprano After
"Lucia" Mad Scene Con-
tinues for 20 Minutes.

TRIUMPH HONESTLY WON

Sympathetic Voice and Histrionic
Skill Combine in Per-
fect Art.

BY GLENN DILLARD GUNN.

Florence MacBeth achieved one of the biggest successes of the season last night in Donizetti's well-worn opera, "Lucia." The house was sold out for her. Her several arias each and every one stopped the performance. The tale of her curtain calls was long. Twice the applause continued throughout an intermission, an honor that has been accorded only one other artist this season, so far as my observation has extended. That was Chaliapin the Great. After the "Mad Scene," which has never been better sung in my experience, the public cheered for twenty minutes.

It must be granted that her triumph was deserved. Her voice, always one of the freshest, warmest and most sympathetic of coloraturas, has gained in power with the years. Its phenomenal flexibility is unimpaired. Never have I heard her vary from the pitch. She has beauty, charm, modesty and a grace of manner evidently native. She knows how to lose herself in her part. Therefore its meager histrionic possibilities are magnified till they approach in her interpretation as near perhaps, to true acting as this stilted, antiquated vehicle permits.

Every Scene Perfect.

A chronicle of her performance in detail can only repeat the praise recorded above. Aria followed aria, scene followed scene, each a perfect bit of vocal art; each exploited for its fullest measure of feeling; each given with that economy of effort that denotes the artist sure of her means and mistress of her resources.

I have heard no soprano in recent years who adventures with similar confidence into the extreme upper register. Miss MacBeth took high D flats and E flats with an ease that was deceptive. Her great moment was, of course, the mad scene, and this was made an astonishing display of vocal pyrotechnics, a true technical tour de force, which, of course it was designed to be.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Hears Première of Cras' "Polyphème"

PARIS, Jan. 7.—Among the innumerable musical events which have fallen within the period of the past week or ten days was the first performance of "Polyphème," a lyric drama in four acts by Jean Cras which was performed at the Opéra Comique under the bâton of Albert Wolff.

The opera follows the old tale of *Acis, Galatea* and *Polyphème*. The last is violently in love with *Galatea*, his adopted daughter, and resents her love for the shepherd *Acis*. After planning to crush the two lovers with a rock, the giant *Polyphème* relents, tears out his own eyes and throws himself into the sea. The tale obviously gives opportunity for a wide range of musical expression and Cras has taken advantage of this in a score which at times is full of the grand manner that has been almost abolished from the operatic stage. The book is based on the poem of Albert Samain, which is known to New York audiences through the performances given there by the French Theater of 1915-16. Wolff conducted finely and the vocal honors of the piece went to the veteran Vanni-Marcoux, who sang *Polyphème*.

A program made up of unfamiliar numbers, including one first performance here, was given by the Philharmonic. The new piece was Guy Ropartz'

work for organ, chorus and orchestra called "By the Waters of Babylon." Inspired by the Psalm 137, it preserves the profound beauty and sadness of the poem, and is written with a fine feeling for dignity. The second half of the program was devoted entirely to compositions of Victor Vreuls, head of the Luxembourg Conservatory. These were "Jour de Fête," a symphonic poem; a Poème for Orchestra and Cello and fragments of his opera "Olivier le Simple," which had its première in Brussels last year. Mme. Herleroy of the Opéra and Georges Pitsch, cellist of the Brussels Conservatory, were the soloists.

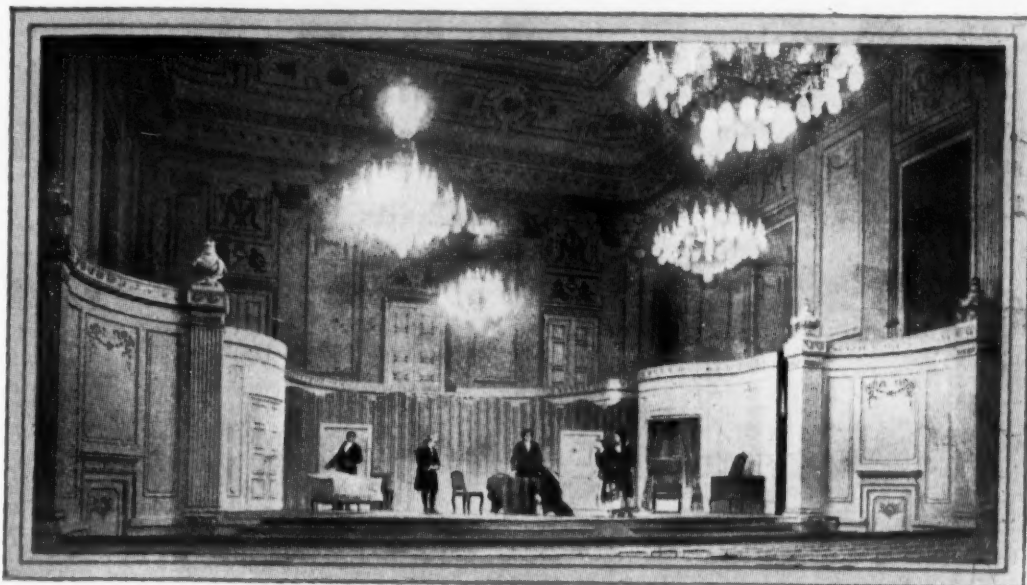
The Sonata by Pizzetti for Piano and Cello had its first performance here at the recent concert arranged by the *Revue Musicale*. It aroused the highest praise and was given a fine interpretation by Livio and Robert Casadesus. The latter assisted Gabrielle Gills in Schumann's "Waldszenen" on the same program. A few days earlier Mme. Gills gave with Yvonne Astruc, violinist, an excellent program which included the names of Fauré, Bach and Beethoven. Mme. Astruc joined Mme. Caponsacchi and Gabriel Pierné in the latter's popular Trio for Cello, Violin and Piano.

Blanche Marchesi was heard recently in a concert, her work being distinguished by the high degree of technical facility and purity of voice and style.

proved interesting and well worthy of consideration as a new movement in Spanish music. Moriz Rosenthal, pianist, was among the recent recitalists. The

Philharmonic Orchestra, under the bâton of Perez Casas, gave several fine concerts recently, including one to the memory of César Franck.

Vienna Sets Record of Musical Activity



The Famous Redoutensaal of the Hofburg Palace in Vienna. Once the Ballroom of the Imperial Hapsburgs, It Is Now Used for the Presentation of "The Barber of Seville" and Operas of Mozart

VIENNA, Jan. 7.—Three or four operatic performances and fifteen to twenty concerts and recitals each day is the record set by the season here. Despite the great number of musical events virtually nothing new, except for a few minor songs, has been presented during the past fortnight. At the Volksoper and the Operntheater, the répertoire continues to make the round of favorite operas with the same popular singers, Alfred Piccaver, the American, Selma Kurtz, Lotte Schöne, Bertha Kiurina, and Richard Mayr. The principal conductors, Richard Strauss, Felix Weingartner and Franz Schalk, give readings probably unexcelled in Europe at the moment.

Some of the most delightful entertainments of the season are the performances of Mozart operas and of "The Barber of Seville" which are given regularly in the charming and intimate Redoutensaal of the Hofburg Palace, once

the ballroom of the proudest aristocracy in Europe and now a theater highly popular with the public. The rococo room is admirably suited for light opera and Max Reinhardt arrived recently to take a hand in the productions. The stage, erected across one end of the ballroom, is modest but adequate. The seats are movable, just as they were in the days when the room was the scene of great masked balls.

A new composition by Otto Rieger, "Nocturne for a Large Orchestra," had its première here recently under the bâton of Rudolf Nilius and created a fine impression. At the Hofburg, the noon orchestra concerts have been successful. Martin Spörr conducted the most recent with the veteran Alfred Grünfeld and Lilli Ulanavsky as soloists.

Among the recitals of outstanding interest were those given by Alfred Jerger, baritone; Berta Kiurina, soprano, who gave a program with a chamber orchestra, and Valentin Hartl, violinist.

Rome Opera Season Opens with "Siegfried"

ROME, Jan. 6.—A German opera, performed under the bâton of a German conductor, opened the season at the Costanzi here. The piece was "Siegfried," with Otto Klemperer, who has been engaged for the entire season, as conductor. Amedeo Bassi, one of the best Italian tenors, sang the title rôle and Mary Veriotis gave a distinguished performance as *Brünnhilde*. Others in the cast were Erminia Ermanilli and Georgina de Tremari. "The Girl of the Golden West" was the second representation with Carmen Melis in the title rôle. The tenor, Voltolini, and Taurino Parvis shared in the ovations. Fritz Rothschild, an excellent young violinist, and a scion of the great banking house bearing the same name, joined Alfredo Casella in an excellent program of modern music, including the names of Richard Strauss, Pizzetti, and others. At the Sala Bach the Society of Friends of Music held a Franck Centenary concert recently, with Enrico de Angelis, organist; Vera Gobbi Delcredi, pianist, and Alma Bucci, violinist, as soloists. The Capet Quartet of Paris gave a fine series recently.

BUCHAREST, Jan. 6.—One of the events of the season was the recent series of chamber music recitals given by the Rosé Quartet of Vienna. In the quintets, the piano parts were played by Georges Enesco.

American Music Library in Paris

PARIS, Jan. 6.—A library where the published works of every American composer of note will be available to musicians and conductors has been established at 15 Boulevard des Italiens by the recently organized Franco-American Musical Society. The library was established in response to the popular complaint made by conductors here that American scores were unavailable or were too expensive to permit purchase in quantity in order to choose one work from a number for performance. The library is being made up of scores donated by composers and publishers or purchased out of the Society's funds. The new Paris branch of the Society includes in its comprehensive membership Prince de Polignac, Prince de Broglie, Baroness Leonino, Maurice de Wendel, Jean Bartholomé, Mrs. Milton B. Kirk, Alex Steinert, Marcel Boccardi, Albert Roussel, Paul le Flem, Roland Manuel, Louis Aubert and Mme. Herscher.

Dambois and Bonnet Play in Brussels

BRUSSELS, Jan. 7.—Among a score of recent concerts of fine quality, two were outstanding for the merit and skill of performance. These were the programs given by Maurice Dambois, cellist, and a great favorite with audiences here, and Joseph Bonnet, organist, who was assisted by Gabriel Paulet, a tenor with a voice of unusual quality. The Capet Quartet of Paris paid its annual visit to the Belgian capital and presented programs distinguished by the ideal playing for which the organization has become known. Other recitals of note were given by M. L. Guiller, violinist, and Antoine van Uft, a young Belgian pianist and composer with a growing reputation; Yves Nat, Parisian pianist, was also acclaimed following his recent recital. The Ysaye Orchestra has given a series of programs dedicated to the memory of César Franck. At the Monnaie, Weber's "Freischütz" was revived recently after an absence from the local stage of nearly a score of years. Perret, Van Obbergh, Berge and Bovy sang the four principal rôles. The romantic old opera had a warm reception.

Adrian Boult Conducts British Music in Munich

MUNICH, Jan. 6.—A first taste of the music of Gustav Holst and Vaughan Williams was given concertgoers here at the two recent concerts by the Concertverein Orchestra under the bâton of Adrian Boult. Holst was represented by his ballet music from "The Perfect Fool" and Williams by his "Wasps" Overture. The latter stirred local critics to enthusiastic praise. Boult gave fine readings of the two pieces as well as of Bach, Mozart, Brahms and Schumann.

ORLEANS, Jan. 5.—Mariotte, one of the most prominent of the French moderns, is to have charge of music here. Among the exponents of the modern idea he has brought here for lectures or concerts are Jean Aubry, editor of the *Chesterian*; Robert Schmitz, pianist; Mlle. Fauré and Mme. Gregoire-Meun.

MANCHESTER, Jan. 7.—Sir Henry Wood, conductor of the Queen's Hall Orchestra, and Florence Austral, mezzo-soprano, and Frank Mullings, baritone of the British National Opera Company, came here from London recently to take part in the Wagner program by the Hallé Orchestra.

MADRID, Jan. 5.—An entire program of Spanish American music given by the Spanish String Quartet served to introduce a group of South American composers which included Corvina, Cano, Alcoba and Garent. The compositions

British National Opera Opens in London

LONDON, Jan. 7.—"Hänsel and Gretel," presented for the children during Christmas week, "Aida" and "Faust" were heard during the first three days of the British National Opera Company's winter season at Covent Garden. The presentations of "Faust" and "Aida" were well known to audiences here. Percy Pitt and Aylmer Buesst conducted the two well-known pieces. "Hänsel and Gretel" brought forward a promising young conductor, Leslie Heward, who is just out of the Royal College of Music, the institution which has produced so many of the nation's leading musicians. Mr. Heward gave the Humperdinck score a distinguished reading, full of the proper lightness and color. Doris Lemon was the new *Hänsel* and Lillian Stanford was *Gretel*. The part of the *Witch* was intrusted to Sydney Russell, who handled it effectively.

BIRMINGHAM, Jan. 6.—Vaughan Williams' new Mass for double chorus and soloists had its première here recently under the bâton of Joseph Lewis. The work was beautifully performed and ranks undoubtedly with the finest contributions British composers have made to religious music.

BERLIN, Jan. 7.—Arturo Toscanini and the Rosé Quartet of Vienna have been engaged for a gigantic musical festival to be given here next June.

VEVEY, Jan. 5.—Winifred Christie, pianist, has been the guest here of Emmanuel Moor, whose Duplex-Coupler Piano she has been featuring in her recitals.

Bournemouth Hears New Compositions

BOURNEMOUTH, Jan. 7.—Among the recent compositions of interest conducted by Sir Dan Godfrey were Thomas Dunhill's "Chiddingold" Suite and a new violin concerto by Tivadar Nachez. Both performances were premières. The Nachez concerto made a fine impression. A few days later Godfrey conducted a performance of Rutland Boughton's "Bethlehem."

AMSTERDAM, Jan. 6.—The National Opera opened its season recently with three performances given successively at the opera here, at The Hague and at Rotterdam. Ravel's Valse had its first performance in Holland by the Concertgebouw Orchestra under the bâton of Willem Mengelberg, who leaves shortly for New York. Moriz Rosenthal, pianist, was heard in a series of fine recitals given in a half-dozen Dutch cities.

BERLIN, Jan. 6.—In order to avoid being confused with the activities of the piano manufacturing concern bearing the same name, the Blüthner Orchestra, famous here for many years, will be known in the future as the Berlin Symphony.

MAYENCE, Jan. 7.—The Mayence Orchestra, together with the Kurhaus Orchestra of Weisbaden, under the bâton of Albert Gorter, recently performed two new works of Ferdinand le Borne. These were his Third Symphony and his symphonic poem, "Judith," which had its première in Paris last season.

TURIN, Jan. 5.—"La Scugnizza," a new opera by Mario Costa, with a libretto by Carlo Lombardo was heard here for the first time recently and had an enthusiastic reception.

ERNA RUBINSTEIN

Her full and rich tone, her breadth of style and display of tone color were remarkable.—*New York Globe*.

Her vitality throbbed through the entire program.—*New York Sun*.

There were alternate fire and mature, deep tenderness in her rendition of the Vieuxtemps concerto.—*New York World*.

Erna Rubinstein proved again her marvellous mastery of the violin.—*New York American*.

Miss Rubinstein is dazzling in her brilliancy and firmness of execution.—*New York Herald*.

A finished artist in spite of her youth.—*Brooklyn Eagle*.

"Her tone possesses that rich and human element that the violin produces only under the fingers and bow of a deep and fine feeling personality."—Prof. George Smith of Syracuse University, in *Syracuse Herald*, Nov. 21, 1922.



There is style, finish, serenity of bearing and depth and fullness of tone. She is now where most violinists never will be. The Bach Adagio she played as perfectly as anyone in the hall ever will hear it played. It was a rare thing.—*The Kansas City Star*.

Many a distinguished veteran of the bow might have envied the declamation with which she set forth the melodies in the Adagio.—*St. Louis Post-Dispatch*.

She caused the intent portion of the audience to gasp with astonishment.—*St. Louis Globe-Democrat*.

Youth, fervor and enigma swept the audience from critical moorings.—*St. Louis Times*.

The melodious Paganini variations on the G string ended with a descending passage in harmonics that for sheer beauty and perfection this reviewer has never heard excelled.—*St. Louis Star*.

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*Pitts Sanborn in
New York Globe,
Nov. 9, 1922.*



It requires no effort to be soothed by Mr. Levitzki's gentle touch nor to be lulled by the magic of his tone, his rippling runs, his colorful phrases.

*Frank H. Warren in
New York World,
Nov. 9, 1922.*

LEVITZKI

Last New York recital
of season January 24

Season 1923-1924 Now Booking



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VOICE—Karleton Hackett, Ragna Linne, E. Warren K. Howe, Elaine De Sellem, Charles LaBerge, John T. Read, Frank Parker, Marie S. Zendt, Louise Winter.

ORGAN—Wilhelm Middelschulte and Frank Van Dusen.

PUBLIC SCHOOL MUSIC—O. E. Robinson.

VIOLIN—Jacques Gordon, Herbert Butler, Ramon Girvin, Hans Muenzer.

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VIOLONCELLO—Robert Ambrosius.

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[Continued from page 1]

or traveling expenses, and for performing fees incurred on behalf of its composers.

Composers anywhere shall be entitled to submit works for performance, but should they dispense with the intermediary of their national section, they must forward the music for inspection by the committee of selection. Should this committee accept a work offered in this way, it must either consult the national section concerned as to the qualifications of the performers suggested, or absolve the section from responsibility in the matter.

As the central constitution at present stands, every national section shall be required to send to the central offices a monthly report upon all matters concerning contemporary music, interesting performances, new publications, and other events. It is requested that noteworthy programs, especially those containing biographical or analytical notes should be inclosed with these reports, as well as

selected newspaper articles concerning current musical events; musical periodicals; lists of works by individual contemporary composers, and, in short, everything that can help to make contemporary music better known. The central office shall prepare a digest of this material received from all sections, so that each center shall be informed of the events of all the others. Each national section, it is further proposed, shall arrange with a periodical within its area to act as the organ of the International Society, and publish as much as possible of this information.

The central office is also to undertake the circulation of works, both published and in manuscript, intrusted to it for that purpose by each national section by arrangement with publishers and composers. It shall, however, not take charge of any manuscript unless assured that another copy is in existence. At the end of each monthly digest, there shall be given a short list of the latest works available for inspection, and these shall be sent in response to the first re-

quest received by post from the secretary of a section, who shall be responsible for their safe return within a reasonable time. Should a work be lost in transit, or otherwise fail to be returned, it shall be replaced if published, or re-copied if in manuscript, at the expense of the section concerned.

For the purposes of the International Society, Russian composers who are in the position of émigrés are regarded as coming under the national section in whose area they are provisionally domiciled.

"Must Include American Music"

O. G. Sonneck, editor of the *Musical Quarterly*, was appointed chairman of the New York meeting, convened by the International Composers' Guild, and held at the rooms of the Drama League, West Forty-seventh Street, on Jan. 11. Among others present were Mrs. Arthur Reis, executive director of the International Composers' Guild; Edgar Varese, Lazare Saminsky, Alfred Human of *MUSICAL AMERICA*, Carlos Salzedo,

Frank Patterson of the *Musical Courier*, Henry F. Gilbert, William C. Tuthill, Mrs. Alma Wertheim, Chalmers Clifton, Louis Gruenberg, and Minna Lederman.

Mr. Sonneck, who explained that César Saerchinger, one of the Society's founders, had sent from Berlin an invitation that an American section should be formed, said there were certain matters in the draft constitution sent out on behalf of the International Society which required great consideration. For example, he strongly objected to the definition limiting contemporary music to that of European countries. This definition was given in a clause which read: "The definition of what is to be regarded as contemporary music is within the discretion of each national section, so far as its own activities are concerned. For international purposes it is within the discretion of the general committee. The definition adopted by the central section is appended for the information of members: The word 'contemporary' is interpreted as applying to music of all European countries written within the last fifteen years."

"Oh, that's an oversight, surely!" exclaimed several of those in the room.

Mr. Sonneck hoped that it was. If American music were not included, they should have nothing to do with the project. Of course, these proposals were so far only tentative, as they were still to be ratified by the January meeting, but this showed how careful they must be. It would be necessary, in joining this movement, to consider national conditions in America and provide for these conditions. It was clear that the general committee of the section would have to be in New York, but they must take into account the vast territory of the United States, and the interests of the composers who lived at a distance. Whatever was done must be done cautiously. He entirely supported the proposal to join in this movement, "for," he added, "everyone who has the welfare of humanity at heart must welcome an international association of artists."

Other Sections Formed

Mr. Patterson thought they should at once form an American section of the society. A French section had been formed, with Paul Dukas at its head, and another had been established in Germany.

Mr. Saminsky was of opinion, on the other hand, that they should first appoint a provisional committee, which should make recommendations to a future meeting. This would not bind them thus early to the project until they had fully considered it. He thought also that they ought to try to get into touch with every society in America in order that the section should be representative.

Mr. Patterson proposed, "That a National United States section of the International Society for Contemporary Music be formed."

This was seconded by Mr. Human, and adopted.

Mr. Sonneck was appointed chairman of a committee which is empowered to draft a constitution and by-laws for the section, and report to a general meeting to be held not later than March 1. Mr. Sonneck was authorized to select the members of this committee, the only stipulation made being that it should consist of not fewer than three members nor more than seven.

A Question of Definition

Mr. Patterson brought up the question of a definition of "American music." There were, he said, many composers writing fine music in this country who were not Americans; and while he would be proud to claim them as one with themselves, the question arose whether they could send their music forward to the International Society as American.

The chairman ruled that this matter would be considered by the committee which is to report to the next meeting.

The central organization, owing to the unsettled rates of exchange, has decided that it is impossible at present to fix a uniform rate of contribution for each national section, and has recommended that until an equitable basis can be arranged, such contributions shall be voluntary.

On this point Mr. Sonneck said he preferred not to ask the meeting to fix a rate of contribution at that stage of the movement, but he suggested that as there were as certain preliminary expenses would have to be met, those wishing to assist in defraying these should send contributions to his office in East Forty-third Street.

P. J. NOLAN.



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"This great dramatic soprano bids the coloraturas look to their laurels! Her voice surpassed that of any of her colleagues of the present in power and quality."—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

"Rosa Raisa is called glorious as Rachel! Her Rachel a creature of magnificent singing! For a performance like hers there is no second choice."—Edward C. Moore, *Chicago Tribune*.

"Rosa Raisa, in all the achievements of her career, never sang more gloriously! Her voice poured forth in a golden flood, and the audience responded rapturously to singing such as is seldom heard even from her!"—Farnsworth Wright, *Chicago Herald and Examiner*.

"Raisa sang magnificently!"—Karleton Hackett, *Chicago Evening Post*.

"Never in her career did Rosa Raisa display her remarkable vocal gifts, her admirable dramatic ability, nor her personal beauty to such advantage as she did in this opera."—Maurice Rosenfeld, *Chicago Daily News*.

"La Juive"

Raisa Wins New Honors

"Never in her career did Rosa Raisa display her remarkable vocal gifts, her admirable dramatic ability nor her personal beauty to such advantage as she did in this opera. She sang her music—there was much of it, both florid and dramatic—with great warmth of feeling and with unusual artistic eminence."

MAURICE ROSENFELD,
Chicago Daily News

"Raisa's singing of the part was in her best manner, with many exhibitions of beautiful and restrained use of the half voice, something at which she is not excelled, or too often discovered. The score was written for singers who stop at nothing, and Miss Raisa, having already proved herself a no-stop soprano, added to the sum of her credit a performance which brought the old-fashioned work almost completely up to the present mode."

EUGENE STINSON,
Chicago Daily Journal

"Mme. Raisa in the title role was in splendid voice."

PAUL R. MARTIN,
Chicago Herald and Examiner

"Mme. Raisa had the most grateful role as the proud and persecuted Rachel. This great dramatic soprano bids the coloraturas look to their laurels for her voice rivaled that of Miss Mac Beth in range and approached it in flexibility even as it surpassed that of any of her colleagues of the present in power and quality."

GLENN DILLARD GUNN,
Chicago Herald and Examiner

Rosa Raisa Is Called Glorious as Rachel

"In all the times that I have desired to add my testimony to the merits of Rosa Raisa, I never heard her when she was as glorious as she was last night. Her Rachel was a creature of magnificent singing, superb beauty, and a fine, unbroken line of vocal and dramatic action that caught the attention at once and held it to the end. For a performance like hers there is no second choice."

EDWARD C. MOORE,
Chicago Tribune

"Rosa Raisa, in all the achievements of her career, never sang more gloriously. Her voice poured forth in a golden flood, and the audience responded rapturously to singing such as is seldom heard even from her."

"The duet between Miss Mason and Miss Raisa was a display of rich tone and solid musicianship by both sopranos, their voices blending in what was one of the musical high moments of the present season."

FARNSWORTH WRIGHT, *Chicago Herald and Examiner*



ROSA RAISA as
"RACHEL" in "LA JUIVE"

"Mme. Raisa and Mr. Marshall set things going by their delivery of those tremendous phrases at the close of the first act, and from then on there was no cessation of the brilliant acts of virtuosity. * * * *"

"Mme. Raisa sang magnificently. The tone was always rich in quality, with great variety of shading and with an opulence in the climaxes which was glorious."

KARLETON HACKETT,
Chicago Evening Post

"Raisa herself has seldom made a more arresting picture. Her turban and oriental trousers setting off the black locks and pink and white skin, show justly to the young women of what race the name Rose is most fitly given. Her singing, like her beauty, seems ripened ready for sensuous appreciation, a quality with the strange power of casting a spell and making innumerable suggestions to the vision it quickens."

EUGENE STINSON,
Chicago Evening Journal

"La Forza Del Destino"

"Rosa Raisa in Splendid Voice"

"It is probable that no singer could portray the role of Leonora more effectively than Rosa Raisa did. She was completely in sympathy with the role and her rendition of the aria "Madre, pietosa Vergine," one of the high spots of this work, will linger as one of the pleasant memories of the season. Her "Pace, mio Dio," was also beautifully sung with a depth of feeling that reached the hearts of her hearers."

PAUL R. MARTIN,
Chicago Journal of Commerce

* * * * "She sang well."
KARLETON HACKETT,
Chicago Evening Post

Verdi's "Mystery Opera" Is Sung with
Rosa Raisa

"La Forza del Destino" a Baffler
RAISA HEADS CAST

"It was given by about as talented a cast as can be found in the forces of the Chicago Civic Opera Company. Rosa Raisa, Giulio Crimi, Giacomo Rimini, and Virgilio Lazari had the four chief roles."

EDWARD MOORE, *Chicago Tribune*

"As performed at this time, we heard Rosa Raisa in a role (Leonora) which is replete with fine solos and she sang them all in excellent vocal style. She also gave to the character stateliness and nobility."

MAURICE ROSENFELD, *Chicago Daily News*

"To be sure, Rosa Raisa was the heroine, and the presumable cause for the addition of the work to the season's list."

EUGENE STINSON, *Chicago Daily Journal*

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BALTIMORE GREET'S VISITING ARTISTS

Georges Enesco, Renée Chemet
and Mabel Garrison Heard
in Week's Concerts

By Franz C. Bornschein

BALTIMORE, MD., Jan. 13.—Georges Enesco, the Roumanian musician who appeared in triple capacity as composer, violinist and conductor, with the Philadelphia Orchestra, at the Lyric, on the evening of Jan. 10, made a deep impression through his versatility and the genuineness of his musicianship. He conducted his own Roumanian Rhapsody No. 2 with verve and earned much applause. Then as solo violinist in the Brahms Concerto, Mr. Enesco further demonstrated his ability as a performer and musician of high attainments. Technically his equipment was ample for the taxing work and there was imbued spiritual insight in his playing which made it of distinct individuality. The characteristic interpretation given to the Tchaikovsky "Pathétique" Symphony was of high interest. He was accorded an ovation.

A benefit recital for the Flying Club of Baltimore, at the Lyric, on Jan. 8, was given by Mabel Garrison, soprano, who presented a program of works by Mozart, Pergolesi, Handel, Schumann, Brahms and Strauss, and a set of Nursery Songs by Moussorgsky. In the closing group of songs in English, one by George Siemmon, the singer's husband and accompanist, was given hearty applause. Arrangements by Guion and Brockway, transcriptions of American folksongs, were well sung.

Renée Chemet, violinist, gave the tenth Peabody recital, Jan. 12, before an enthusiastic audience. The temperamental display, mixed with a radiant style and refinement as well which Mme. Chemet brought out throughout the program met with instant recognition. The artist offered works by Handel, Vivaldi, Mozart, Pugnani, Méhul, Lalo's "Symphony Espagnole," the Schumann-Auer "Nussbaum," and the Habanera of Sarasate. Vilo Carnevali was the accompanist.

TEACHERS ELECT OFFICERS

Santa Clara Branch to Organize State
Convention and Music Week

SAN JOSE, Jan. 13.—The newly-elected officers of the Santa Clara County Branch of the California Music Teachers' Association are: Charles M. Dennis, president; Lulu E. Pieper, vice-president; Evelyn Heath, secretary; Elizabeth Pugh, treasurer; F. F. Jeffers, Caroline Pitkin Brock and Marjory M. Fisher, trustees. Upon these officials rests the responsibility of managing the State convention next July. The Association is also responsible for San Jose's first Music Week, which will be held in the last week in January. Sherman, Clay & Co. have given prizes valued at \$400 for the Music Memory Contest. The committee in charge of Music Week is meeting with ready cooperation from all quarters.

Mrs. Floyd Parton, soprano, was presented in recital by William Edward

Johnson at the Christian Church on Dec. 28. Mrs. Parton was assisted by Lucy Latham Valpey, organist and accompanist. Both were cordially received by a capacity audience.

MARJORY M. FISHER.

ST. LOUIS APPLAUDS STRAVINSKY SUITE

"Fire-Bird" Featured Under
Bâton of Ganz—Wagner
in Concert Form

By Herbert W. Cost

ST. LOUIS, Jan. 13.—A well-balanced program, admirably performed, was given under the bâton of Rudolph Ganz in the eighth pair of Symphony concerts. It opened with the "Freischütz" Overture. It was notable for the inclusion of Stravinsky's "Fire-Bird" Suite, played with color, fire and imaginative appeal, and aroused great enthusiasm. Albert Spalding was the soloist in an authoritative interpretation of the Beethoven Violin Concerto. Mr. Spalding had to give an encore, for which André Benoit played the piano accompaniment. The other orchestral numbers were Strauss' "Don Juan," performed with rousing effect, and Tchaikovsky's Elegie, sedately played.

Frederick Fischer's first effort with the Pageant Choral Society was the performance of "Tannhäuser" in concert form given at the Odeon before a filled house, on Thursday evening. The choral work was skilfully sung, with precise attack and strict adherence to pitch. Elsa Stralia, soprano, sang the music of *Elizabeth* with dignity, and in powerful voice. Elsa Diemer, soprano, was well suited as *Venus*, and Ernest Davis appeared in the rôle of *Tannhäuser*. His success was especially noteworthy in view of the fact that he assumed the part at scarcely twenty-four hours' notice, due to the sudden indisposition of Arthur Hackett, and was not able to have a rehearsal. Raymond Koch, of this city, made the rôle of *Wolfram* one of the successes of the evening. His sonorous voice made an impression in the "Star of Eve" aria. George Walker, basso, sang as the *Landgrave*, and Glenn Lee, of St. Louis, tenor, also sang well. Others in the singing cast were Carl Otto, bass; Albert S. Koeppe, tenor; Orson L. Curtis, bass, and Vera Putnam Reichers, as the *Young Shepherd*. The work was sung in English, and the Symphony accompanied.

Last Sunday's popular concert program included Saint-Saëns' "Marche Héroïque," "Mountain Pictures," by Burleigh; two movements from the "Peer Gynt" Suite, a Moment Musical by Schubert, and the Overture to "Oberon," besides the usual number of extras. The soloist was Frances Alcorn, soprano, pupil of Mme. Vetta-Karst, of this city, and she sang "Un Bel Di," from "Madama Butterfly," with fine dramatic feeling; "Lo, a Messenger," by La Forge, and "Love and Song," by Ganz, and was received with marked favor.

The new four manual organ recently installed in the Second Presbyterian Church was dedicated on Wednesday evening by a recital by E. Prang Stamm. The new instrument has 3778 pipes, and is claimed to be one of the finest organs in the Southwest.

ORCHESTRA OPENS SEASON

Niagara Falls Civic Band Gives First of
Four Free Concerts

NIAGARA FALLS, N. Y., Jan. 15.—The Niagara Falls Civic Orchestra gave its first concert of this season's series at the Cataract Theater on Sunday afternoon, Jan. 7. The house was donated to the orchestra by Manager A. H. Hayman. The program included the Overture to "Pique Dame," the first movement of Schubert's "Unfinished" Symphony, Elgar's "Pomp and Circumstance" and an Adagio Cantabile by Strauss. The orchestra was capably conducted by Edward D'Anna and included sixty of the best local amateur and professional musicians.

The soloist was Mrs. Albert N. Barnum, soprano, who sang Gounod's "Ave Maria." Max Teller, concertmaster, played the violin obligato and Mrs. Charles T. Rhodes was at the piano. An audience that filled the theater heard the

concert and was most enthusiastic over the work of the city's representative musical organization. This was the first of a series of four free concerts to be given this season. The orchestra is supported by popular subscription and by funds appropriated by the City Council. F. D. BOWMAN.

Lila Robeson Sings in Wooster, Ohio

WOOSTER, OHIO, Jan. 13.—Lila Robeson, contralto, formerly of the Metropolitan Opera Company, gave the second concert in the artists' series, sponsored by the MacDowell Club recently. The recital was heard by a large audience which appreciated the singer's admirable art. The first of the MacDowell Club series was given by Albert Spalding, violinist. The series will be closed by Mrs. Edward MacDowell. The Club is doing excellent work for music in this community. HOMER E. CRAIN.

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STILL CONTINUES SUPERB IN CONCERT
FROM BUFFALO TO LOUISVILLE

BUFFALO TIMES:

"With a voice of unequivocal beauty, and with rare personal charm, she captivated her hearers."

BOSTON GLOBE:

"May Peterson again gave pleasure with one of the loveliest voices heard in this town during the season."

NEW YORK SUN:

"Miss Peterson's voice is beautiful. It is a rich and full-bodied soprano, of which the whole medium scale is even, well placed, and of truly musical timbre."

BROOKLYN DAILY EAGLE:

"In these days, crowded with inartistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing yesterday afternoon in Aeolian Hall. This soprano is first and last an artist. Miss Peterson sang charmingly."

PHILADELPHIA PUBLIC LEDGER:

"May Peterson, soprano, could not leave the stage till she had shared such an ovation as the historic walls in these latter days have rarely witnessed."

PITTSBURGH POST:

"That golden girl with the golden voice, May Peterson, was the soloist. Sopranos there are a-plenty, but few have the charm and inimitable way of 'putting it over.' Whether it is a song or a prefatory monologue, she held her audience in the palm of her hand or, to be exact, in the glitter of her smile."

CLEVELAND PLAIN DEALER:

"Her voice is of crystal purity, round, full, lovely in texture throughout a wide compass, and withal beautifully controlled."

LOUISVILLE HERALD:

"Hers is a delightfully placed organ, pearly and pure, with an extraordinary ability of sustained tone in its most poignant notes, but possessing likewise a very beautiful middle register, vibrant and appealing. Her vocalization is the perfection of ease and naturalness, neither forced nor shouted, her phrasing and reading of rare artistry, and she makes of each offering a complete little dramatic episode satisfying in itself."

THIRD PACIFIC COAST TOUR FROM VANCOUVER TO
LOS ANGELES DURING LATE JANUARY, FEBRUARY,
AND EARLY MARCH.

TEXAS AND OKLAHOMA TOUR AFTER MARCH 10

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A WIRE

OLGA STEEB PLAYED AGAIN
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PHILHARMONIC ORCHESTRA
TODAY SOLD OUT HOUSE
TURNED THREE HUNDRED
PEOPLE AWAY I HAVE NEVER
HEARD HER PLAY MORE
BEAUTIFULLY AUDIENCE
WILD WITH ENTHUSIASM.

CAROLINE E. SMITH—MANAGER
DEC. 11th, 1922

OLGA STEEB—Direction of
Catharine A. Bamman
53 West 39th Street, New York City

TORONTO WELCOMES SAN CARLO FORCES

Five Performances of Popular
Operas Given—Hambourgs
Play Chamber Music

By William J. Bryans

TORONTO, Jan. 15.—The San Carlo Opera Company provided four days of grand opera at Massey Hall, from Jan. 1 to 4, its performances being attended by fair-sized audiences. On Monday evening "Madama Butterfly" was given. On Tuesday evening a double bill, consisting of "Cavalleria" and "Pagliacci," was presented, the honors in the former being divided between William Green and Stella de Mette, while in the latter Richard Bonelli created a sensation in the "Prologue" and was called before the curtain several times. Mr. Salazar scored an emphatic hit also. The presentation of Puccini's "Bohème" on Wednesday was marked by the appearance of Anna Fittiu in the rôle of *Mimi*. She received a warm welcome. Romeo Boscacci as *Rodolfo* and Sofia Charlebois as *Musetta* were also favorably received. At a matinée on Thursday "Carmen" was given in a praiseworthy manner, with William Green as *Don José*, Giuseppe Interrante as *Escamillo*, Josephine Lucchese as *Micaela* and Stella de Mette as *Carmen*. The largest audience of all attended the performance of "Trovatore" on Thursday night. Marie Rappold as *Leonora* made a strong appeal, while Anita Klinova as *Azucena* won her chief triumph of the engagement. Interrante did his best work of the week, while Francesco Cuce did some fine singing in the music of *Ruiz*. The work of the principals, chorus and orchestra throughout the engagement was of a high order.

A fine performance of Handel's "Messiah" was given at the Timothy Eaton Memorial Church on Jan. 3 by the choir, under the leadership of Dr. Ernest MacMillan. Dr. Healey Willand was at the organ. The soloists were Mrs. Eileen Willet-Low, Marion Copp, Robert Habbershaw and George Aldcroft.

The third concert of the season, under the auspices of the Toronto Chamber

Music Society, was given at Hart House on Jan. 3 by the Hambourg Trio and the Hambourg String Quartet. The quartet was composed of Henri Czaplinski, first violin; Harry Adaskin, second violin; Robert G. Manson, viola, and Boris Hambourg, 'cello. The trio violin was played by Mr. Czaplinski, with Reginald Stewart at the piano.

WICHITA CLUBS ACTIVE

Artists Give Concert for Ladies of Grand
Army of the Republic

WICHITA, KAN., Jan. 13.—At last week's meeting the Saturday Afternoon Musical Club, at the home of Mrs. L. W. Clapp, president, heard Emma Barn-dollar, soprano, accompanied by Florence Voss, and Mrs. Ralph Smith, contralto, accompanied by Mrs. Lucile Kells Briggs. Marguerite Munsell, a talented child harpist of this city, contributed a group of solos.

A concert by François Capouilliez, basso cantante; Lillian Pringle, 'cellist, and Edith Gyllenberg, under the auspices of the Caroline Harrison Chapter of the Ladies of the Grand Army of the Republic, was given at the High School Auditorium on Jan. 5 and 6.

A program of French and Spanish music was given at last Thursday's meeting of the Wichita Musical Club, with Mrs. Leon Dodson in charge. Papers were read by Irene Lawrence and Mrs. Dodson. Illustrations of folk music were given by Marcia Higginson and Alice Buckner. Mrs. Harvey Grace, in Spanish costume, sang a group of songs and Joy Colvin contributed a piano solo.

T. L. KREBS.

Sevasta to Tour Middle West

Philip Sevasta, harpist, will leave New York on Jan. 26 for a short tour of the Middle West, opening with a recital in Chicago on Jan. 28. Other cities in which he is scheduled to play are Milwaukee, Quincy, South Bend, Notre Dame, Fort Wayne, Topeka, and Columbus, Ga. Mr. Sevasta will play again in the Middle West in April.

MURATORE

*The Foremost
French Tenor
of to-day*



Will Return to America
Next Season



Photo © Moffett, Chicago

SOME TYPICAL PRESS COMMENTS OF WILLIAM WADE HINSHAW'S PRODUCTION IN CHAMBER MUSIC FORM OF "COSI FAN TUTTE"

NEW YORK TRIBUNE.
SUNDAY, NOVEMBER 12, 1922

"Cosi Fan Tutte" Given in English Promises Success

Many speak of Mozart and Beethoven in the same breath, but few, if any, have compared Lorenzo da Ponte and Mozart with Gilbert and Sullivan. But those inseparable geniuses of light opera were irresistibly suggested by "Cosi Fan Tutte" in its new English version, reconstructed and with the dialogue written by H. E. Krehbiel, the form in which it is to be given by the company directed by William Wade Hinshaw on a twenty weeks' tour from coast to coast. The tour should be highly successful, to judge by the dress rehearsal held Wednesday afternoon at the Princess Theater. Mozart's music and a text in English—not libretto English—made a delightful, irresistibly funny light opera that should please all those who want something above the average musical comedy.

The general impression was one of constant effervescence and movement, with a continuous succession of good tunes, as the plot was briskly and logically developed. After all, even with the more elaborate trappings of the performance at the Metropolitan, "Cosi Fan Tutte" is not grand opera. Something is lost if the plot can be gathered only from the printed libretto and its development is concealed in "recitativo secco." There are several operas, of course, in which the text is better concealed in the decent reticence of a foreign language, but "Cosi Fan Tutte" is

not one of these. The English dialogue brought out a continuous stream of humorous situations and witty exchanges, while in the songs the words tripped off the tongue as if they had been those originally set. What might be called the "leit-motif" of the story was obvious: "Tis woman's nature!" There was also a discerned gain in the more intimate atmosphere of the smaller theater.

Wednesday's performance was well done, especially from a vocal point of view, by Irene Williams as Leonora (Fiordiligi in the original), with Phyllis Falco as her sister, Dorabella, and Lillian as the ably intriguing servant, Despina. The two lovers, Judson House and Leo de Hierapolis, had a thoroughly comic manner, amorous or mock-heroic, in contrast to Pierre Remington, who, as Alfonso, their bachelor instructor in the ways of women, was the dryer of dry humorists. The singing was very creditable, for the music is far from easy, with elaborate concerted numbers, part songs and one four-part canon, all typical Mozart. One wondered at the fertility with which he could pour out good tunes; "Cosi Fan Tutte" had enough for half a dozen musical comedies. Stuart Ross, seen through a thin screen playing the piano in costume, represented the orchestra. A piano, it is expected, will be used for most of the coming performances, though an orchestra may be employed in the larger cities. In either case the opera should be thoroughly enjoyed, as it was at this rehearsal. The story and action are humorous, the words and music fit each other perfectly, and the latter, besides being good music, is easily understood.

ADVERTISER-JOURNAL AUBURN, TUESDAY, DECEMBER 12, 1922

MOZART OPERA PRESENTED IN FINISHED WAY

"Cosi Fan Tutte" Adequately Sung by Irene Williams and Associates, Audience Glad Legion Brought Company Here

That comic opera, well sung and cleverly acted, has not lost its appeal to the theater going public was apparent at the Auditorium Theater, last evening, when a good sized audience showered applause and appreciation on Irene Williams and her associates, who appeared in "Cosi Fan Tutte," Wolfgang Amadeus Mozart's comic opera in two acts. There had been some alterations since the original work was produced, but these, it was apparent, were in the nature of modernizing which made the production more enjoyable to the average person.

It was the English version of "Cosi Fan Tutte," translated on the program "Tis Woman's Nature," which was so pleasingly sung last night, but it is doubtful if the original could have been more pleasing to the average amusement seeker with a willing ear for something really worth while. The English version of the old Mozart was arranged by Henry Edward Krehbiel, a well known New York musical critic, and was produced by William Wade Hinshaw. The music of course, was delightful, and the whole performance pleasing.

In the role of Leonora, Irene Williams upheld her reputation for sweetness of tone, clearness, and expression, as well as for unusual range of voice. She was cordially greeted by the audience and her welcome increased as the evening advanced. In her speaking parts she was also very pleasing. She was one of the most pleasing sopranos heard here in some time.

Phyllis Falco who sang Dorabella, sister of Leonora, also had a soprano voice well suited to the part. In her duets with Miss Williams, she was particularly pleasing.

Lillian Palmer who sang part of Despina, the waiting maid with keen wit and sparkling satire, won her way into the approval of the audience, both by her sprightly acting and her pleasing voice. She played Doctor Mesmer and A Notary, as well as the maid.

Judson House's tenor voice received well merited applause. He took the part of Ferrando, one of the lovers, Leo D. Hierapolis, with a well rounded baritone voice, sang the other lover, Guglielmo.

Pierre Remington, who sang "Don Alfonso, the cynic, rounded out the chorus numbers in good shape with his bass voice.

Stuart Ross, pianist and musical director, did not have a "speaking part," but it was his artistic work at a piano behind the scenes which gave smoothness and form to the performance. By means of a novel arrangement, Mr. Ross's back was in view of the audience, through a window in the ornamental slide curtain which the company carried. He was costumed appropriately and this helped to carry out the romantic atmosphere of the play.

The scenery and costumes were handsome and selected with a view to making them also appropriate. The play was in two acts, the action being laid at Naples in the Eighteenth Century.

The production was brought to Auburn by W. Mynderse Rice Post of the American Legion.

THE MINNEAPOLIS MORNING TRIBUNE:
TUESDAY NOVEMBER 14, 1922

:: Music and Drama ::

Opera at University.

Mozart's music is as fragrant as a May morning; only very rarely does a note of sadness creep into it, and then acts ashamed as if it were an unwelcome stranger in a place where joy existed unconfined and uncontrolled. No better introductory musical choice could have been made for the formal opening of the new chamber music building on the university campus, which took place last night, than the Mozart opera, "Cosi fan tutte."

"Cosi fan tutte" contains the very champagne of Mozartian music; it is exhilarating, charming, brimful of melody, in the best Mozart style, refined, and the humor does not have a discordant note. It is well on its way toward its hundred and fiftieth birthday, but, like the "Beggars Opera," it is a revival and we shall not marvel if it wins the same degree of success that has attended the English production.

Mr. Hinshaw has gathered together an excellent company, selecting men and women who naturally fit into the various roles, and they can all sing as well as act. It is a necessary combination if the proper effects are to be won, and few were lost in the performance last night. It might be anticipated that with the transference into English from the original some of the lightness and brightness might be lost; but Mr. Krehbiel has performed his work with praiseworthy skill and so, notwithstanding the sometime heaviness of our language in comparison with Italian, the story fits beautifully.

The theme is not an unusual one in Italian literature, where the end is invariably tragic: A wager on woman's fidelity, forced by a cynical friend of two young men who are betrothed to two sisters; the cynic relying on his conviction that all women will flirt. He proves his point with a good deal of Gilbert and Sullivan-like burlesque; but all ends happily without any bloodshed.

Miss Irene Williams, prima donna of the company, sang with the orchestra last season with a great deal of success, and her work last night was throughout of a delightful character. She made an adorable Leonora, sweet, loyal, hearted and true, until the proper kind of flattery caused her to succumb to the blandishments of her sister's fiancé; but "they all do it," and Leonora

proved that she had an open mind and heart when approached in the right manner. Anyhow, what tender hearted woman could resist a man who for her sake threatened to poison himself? The scene where this was enacted was one of the funniest in the opera and was carried through splendidly by Judson House, tenor; Leo de Hierapolis, baritone; Miss Williams, Phyllis Falco, dramatic soprano; Lillian Palmer, who played many parts, and Pierre Remington as Don Alfonso. In short, the whole company added to the merriment of the scene.

Not many tenors can act with the unctious of Mr. House. To him it was a regular lark and he had a very good time; but that might be said with justice of each one and all through the Mozart music rippled and ran with brightness and breeziness; reminiscent now and then of music from other Mozart sources, and every member of the cast felt the mood of the melodies, with the result that the production proved a splendid success.

Miss Falco made an admirable foil for the lyric beauty of Miss Williams' singing. She was at one time a member of the Chicago opera company and sang in St. Paul with them two years ago. Her voice and temperament were subdued last night as the role required; but in the pseudo-passionate farewell there were occasional outbursts, which betrayed a voice of fine dramatic timber, kept under wise control. Mr. House is a tenor humorist with a voice of great power and beauty. He sang his various numbers, concerted and solo, with taste and good judgement and had admirable assistance in the singing and acting of Mr. de Hierapolis. Mr. Remington, as the bachelor cynic, fitted the part easily. His low tones are very powerful and resonant. Miss Palmer provided plenty of gaiety; she is a capable little actress, in addition to being a pleasing vocalist. Stuart Ross, invisible behind the scenes, supplied the instrumental support on the piano. With a small orchestra, plus the piano, the net results would have been greater, but one thought little of the instrumental support in following the progress of this delightful entertainment from beginning to the end.

—James Davies.

TULSA DAILY WORLD, WEDNESDAY,
NOVEMBER 22, 1922

ALL-STAR CAST PRESENTS OPERA.

"Cosi Fan Tutti" Especially Well Played in Tulsa Last Night

By LILLIAN C. PERKINS.

Mozart's Opera Comique, "Cosi Fan Tutti," or "The School for Lovers," presenting Irene Williams, soprano comic opera star, in the leading role was presented here last evening before a splendid audience of music lovers and was a number on the Robert Boice Carson concert course.

The cast was headed as a star and they all sang well, exceptionally so, especially Miss Williams and Judson House, the latter who possesses a pleasing light tenor. The music was very much the true Mozart type and also portrayed the music of the eighteenth century in airiness and tune, all of which in solos, duets, trios, quartets and choruses proved an ensemble that was very pleasing.

The stage settings were quaint as

were the costumes, all portraying the period of time. The scenes were near Naples and the story depicted a wager between two ardent lovers and their boon companion a cynic as to woman's loyalty in love. The cynic, Pierre Remington, laid a wager that he could prove the ladies fair, unfaithful, all of which he does at the close. The acting was clever and this number on the concert course, an unusual one, proved delightful in every way. William Wade Hinshaw is responsible for this musical gift and this artist producer has shown painstaking devotion to perfect art injecting much that is appealing to the aesthetic. Miss Williams needs no introduction to Tulsa music lovers for she has been seen by them before in leading roles. Last night she showed enviable grace and magnetism with a fine voice to sustain her throughout.

The ravishing picture of the sea-side garden in which Fiordiligi and Dorabella parade in voluminous skirts and their decorous curls, the deft manipulations of the cynical but courtly Don Alfonso, the pert intrusion of the smart Despina into the love affairs of her mistresses, (Lillian Palmer) and the lamentable weaknesses of the two swains who fall into the trap set for them, all set forth in action goes to make a picture like those of Watteau and music which sings a comedy of manners in every conceivable accent from broad travesty to the most celestial of tuneful rhythm.

TOLEDO TIMES
DECEMBER 7, 1922

MOZART COMEDY DRAWS BIG CROWD

Chamber Production Is Surprisingly Received by Audience.

The Saxton Auditorium housed one of the largest and most discriminating audiences of the season last evening for the William Wade Hinshaw chamber production of Mozart's opera comique, "Cosi fan Tutti." Some few had envisioned the chamber variety, but all came away agreeing that an evening of rare enjoyment had been theirs. For it is seldom that there comes to Toledo on any stage, a production so well executed in every detail as was this famous old opera in its modern dress.

So charming are the stage settings, so tuneful the score and so winsome the leading lady, Irene Williams, and the second lead, Phyllis Falco, that even tired business men were heard to comment on their way out of the theater with something like the enthusiasm usually shown for musical comedy.

Exactness as are the requirements of the Mozart score, each of the five principals proved adequate in vocal equipment and stage training for its demands. Dainty Irene Williams, beautiful to look upon, a born actress and with a soprano voice of clarity, force and sweetness was the most charming of Leonoras.

Miss Falco, who had the role of the sister, Dorabella, a perfect contrast in her brunette beauty to Miss Williams' blondness, and with a soprano of mezzo-like caliber, proved equally as satisfying. By voice and temperament, Miss Falco seems admirably suited to Grand Opera and we predict will go far in this, her chosen medium, as her work last summer at Ravenna presaged.

Judson House, cast as Ferrando, a natural born comedian, provided not a few of the laughs and his tenor voice held great beauty in many of his solo and duet numbers throughout the opera. Leo Hierapolis, baritone, the other lover, has the ingratiating quality of tone most baritones lack and was a wonderful Guglielmo, the betrothed of Leonora.

And Pierre Remington, basso, there was an heroic figure in the handsome costume of the period, the crafty old bachelor on whose wager as to the faithfulness of the two lady loves the humor of the piece hinges. In Lillian Palmer, a versatile young soprano who essayed the triple roles of maid, physician and notary, rested one of the most delightful spots in the evening's entertainment. She took the difficult music with ease and as an actress was perhaps superior even to the principals.

"O, smile fairest Maiden," duet between Miss Williams and Mr. House, "Everlasting Is My Love" by Miss Williams, the trio, "Oh, Winds Blow Soft" and Miss Falco's "When Death Has Bound Me" were among the numbers most enjoyed.

Stuart Ross, pianist and musical director of the company, who played the score on Grand Piano behind the scenes, kept his fingers up to the mark and provided no small part of the success of the whole.

The stage was hung in handsome pastel draperies and the costumes of the period were gorgeous and elaborate. Everything in fact was perfection in conception and detail and provided an artistic event in the musical life of Toledo long to be remembered. The seniors must have added a neat sum to their class memorial fund, which this year is to be used for securing additions to the Scott Library.

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MOZART'S

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ACCLAIMED EVERYWHERE BY PRESS AND PUBLIC

CHICAGO EXAMINER
AY. DECEMBER 4, 1922.

AUDIENCE DARES TO LAUGH WITH MOZART

Opera, Comique Wins Spirited
Applause, Proving Effective
Argument for English Move

By Glenn Dillard Gunn.

While the ponderous glories of Wagner were being recreated yesterday at the Auditorium the more gracious music of Mozart was being offered at the Selwyn Theater. There were almost as many Americans in the Wagner performance as in the Mozart. But in the latter they were permitted to use their own language with results that were to be apprehended first in the attitude of the audience. Curiously enough their response to the music seemed to be quickened by its association with a text that all could understand. They were not afraid to applaud. They even found courage to laugh, though Mozart, purist of the classicists, is supposed by the general public to be tremendously lofty of brow.

William Wade Hinshaw's production of Mozart's opera comique, "The Impresario," is by all odds the most effective propaganda for opera in English that I have yet observed. Though offered in chamber form and without orchestra, it proved altogether charming. The cast, drawn from the Society of American Singers of New York presented at least one famous artist in the person of Percy Hemus, who assumed the title role. It presented other artists almost as good in Francis Tyler, Thomas McGranahan, Lottie Howell and Hazel Huntington.

But this review must concern itself less with the individual merits of the performance as a whole. The audience immediately took the singers, one and all, to its collective heart. The listeners revelled in the humor defined so particularly for them by their own language. They reacted not less sensitively to the moments of sentiment. The "kidding" of "grand opera" and foreign languages they received with delight. In short, they found this a good show, and so it was.

CHICAGO TRIBUNE
DECEMBER 4, 1922

Merrily Spun Little Play.

Meanwhile opera of another kind was being done at the Selwyn. It was "The Impresario," a merrily spun little play with music by Mozart. It would seem to have been written with the laudable purpose of teasing both singers and audiences, with such remarks as "The bigger the talent the bigger the tyrant" on the one hand, and "The public likes to be humbugged" on the other. It was good natured and well mannered, and the music was charming. In order to be given without an orchestra, an accompanist sat at a piano on the side of the stage and answered the music cues, a device that has possibilities for modern entertainment. The piece was, of course, a translation, the English version, in this case having been made by Henry Edward Krehbiel. Most of it was excellent, though with such word combinations as "forty" and "haughty," which, it is understood, are considered good rhymes east of the Hudson.

The singing and acting cast was headed by Percy Hemus, with Francis Tyler, Thomas McGranahan, who used to live here, Hazel Huntington, and Lottie Howell as the other members, and Gladys Craven as the accompanist.

THE DAILY NEWS
MONDAY DEC 4, 1922 SUNDAY SENTINEL MILWAUKEE

"The Impresario" Given.

An amusing opera comique, as it is called, "The Impresario," was given its first performance in Chicago yesterday afternoon at the Selwyn Theater by Percy Hemus, the celebrated American barytone, assisted by Hazel Huntington, Lottie Howell, Thomas McGranahan, Francis Tyler and Gladys Craven.

"The Impresario" is founded on an episode in the life of the immortal composer, Wolfgang Amadeus Mozart, and his music is utilized for the musical numbers of the "Singspiel" (singing play). It is an amusing tale of the troubles of an opera impresario with prima donnas, and it is extremely clever. The work was given in English, with the translation adopted by Henry E. Krehbiel of New York.

Percy Hemus as Schickaneder, Mozart's librettist and friend, is not only a fine actor, a comedian of unctuous gifts, but also a singer of artistic talents. He was a boss in himself. Thomas McGranahan, as Mozart, exhibited a light tenor voice of good quality and of fine texture. He made a rather artistic impersonation of the composer.

Hazel Huntington as Madame Hofer is a clever actress and also a soprano whose voice has much flexibility and an uncommonly high range. The same must be said of Miss Howell, who was the Dorothea Uhle.

Mr. Tyler as the nephew and Miss Craven as the accompanist, were not only capable but helped to complete the cast ably. Miss Craven especially deserves commendation for her good piano accompaniments. The piece was staged and costumed tastefully and in keeping with the story.

JOURNAL CHICAGO
DECEMBER 4, 1922

Mozart Opera Is Sung at Matinee; Recitalists Busy

Mozart's "The Impresario" was given its first Chicago hearing Sunday afternoon at the Selwyn. Mischa Elman played at Orchestra Hall; Olga Orlofska, soprano, made her first local appearance at Kimball hall, and Viola Ehrmann, soprano, sang at the Playhouse. The Chicago theater orchestra played at noon.

The Mozart sketch, "The Impresario," was lengthened for American consumption by Henry Edward Krehbiel as to words and by Sam Franko as to music. The musical additions to a slender score consisted of Mozart songs and opera arias. The words added to the play were sometimes in the spirit of the Gilbert and Sullivan operettas and sometimes in the style of those tuneful comedies which do not dare face a full blast of wit.

Percy Hemus, acting the title role, disported himself with great effect in the lines given him. He is a capital comedian, too good to be supposed to be the good singer he is. He called out the buffo melodies with energy, and his singing of a prima donna soprano, while gay, had yet a steel frame of excellent vocalization.

Thomas McGranahan, acting and singing Mozart, displayed lightness and gracefulness of voice. Hazel Huntington and Lottie Howell were the rival sopranos; Francis Tyler, a young baritone, and Gladys Craven, an admirable accompanist. There was a very large audience which found many occasions for laughter and applause.

FORT WORTH STAR-TELEGRAM

Percy Hemus Artists Delight in Compositions of Mozart

Percy Hemus presented a successful rendition of Mozart's "The Impresario" Monday night at the First Baptist Church under the auspices of the Harmonic Club. There were more than 1,000 persons in attendance who gave hearty applause to the humor, the artistic singing, the general excellence of the presentation of the comic opera.

Thomas McGranahan as Mozart, charmed with his pleasing tenor

OPERA ON MOZART IS DAINTY TRIFLE

"Impresario" Is Pleasant
Treat for Lovers of
Good Music.

By CATHERINE PANNILL MEAD.

Music lovers who journeyed to the Pabst theater Saturday night to see "The Impresario," had rather a unique experience, if they were willing to give rein to their imaginations, for the hands of Time were, to all intents, turned back just 131 years.

To see upon the outside of one's program the imprint that an "Opera Comique," by Wolfgang Amadeus Mozart, was to be presented, gave one a curious feeling of having become one's own great-grandmother, for Mozart has become such a synonym for a musical super-man, that it seemed almost a sacrilege to juggle with his name in so familiar a manner.

And it must be set down in all honesty that it is a pity that his reputation was established long before this dainty trifle was revived and presented to the world, for charming as it is, there are only suggestions of the great Mozart whom we know so well, and those are because of interpolations from later and greater works. Nevertheless, there was genuine enjoyment in this little vignette, with its curtain of gold cloth, pretty stage setting and quaint costumes.

Baritone Also Good Actor.

The story of how Emanuel Schickaneder (he was impresario of the Vienna opera house) nephew contrived to hoodwink his uncle and encourage young Mlle. Uhle as a second prima donna of his company after he had positively refused, and how Mozart, convinced in the deception, to the intense annoyance of Madame Hofer, prima donna assoluta, provides two hours of pleasant, if placid, entertainment.

OKLAHOMAN, OKLAHOMA CITY, NOVEMBER 16, 1922

First Opera Comique of Season Pleases

In William Wade Hinshaw's chamber production of Mozart's "The Impresario" Wednesday night at the high-school auditorium, Oklahoma City was given the opportunity of seeing the first real opera comique of the season. By the criterion of applause it was an entertainment of the first water.

With Percy Hemus in the role of Schickaneder, the powerful and potent director of the Vienna opera, there was a performance of a good voice, excellent stage presence and a histrionic exhibition that would do credit to a moving picture bishop. The sum total of his acting precedents as an arch deceiver, a grand shaking of the palmist, a grand shaking of the gesture. His voice was good and, while singing, he seemed to realize that though he was in a comedy part, that the situation and the music there, intrinsically, the foundation of the opera's humor.

voice; Percy Hemus was excellent in his portrayal of Emanuel Schickaneder, director of the Vienna Opera House, whose duty is not only to direct but to appease the whims and the temperaments of the prima donnas.

Miss Lottie Howell as Mlle. Dorothea Uhle and Miss Hazel Huntington as Madame Hofer were satisfying and artistic in the prima donna roles. Their voices are ex-

cellent. Herr Schickaneder was apparently the A. H. Woods of his time, who insisted upon "giving the public what it wants," even if he had to lower his standard in the doing, and as presented by Percy Hemus, well known American, he was a most choicest and amusing old gentleman, with a fine taste in pretty girls, and a most melodious and beautifully produced baritone voice. Mr. Hemus made a very real person of the impresario, and carried the burden of the performance with ease. His fine voice was heard to advantage in two interpolated numbers—both by Mozart, however, as was the entire score one from "The Seraglio," and the other, Sarastro's aria from "The Magic Flute," the libretto to which was written by this same Schickaneder.

Miss Huntington in Fine Voice.

Miss Lottie Howell, as Mlle. Uhle, disclosed a light though clear soprano, with too much vibrato, which was heard to better advantage in the "Adagio" than in more ornamented numbers. She is very pretty and has a winsome personality that fitted well the part.

Miss Hazel Huntington, the Madame Hofer, has a voice of rather exceptional purity, great flexibility and high range, which, however, Miss Howell's, has not reached its fullest development, and should go far with so auspicious a beginning.

Thomas McGranahan, the young tenor who sang the part of Mozart, was suffering from so severe an attack of bronchitis that it was impossible to judge of his vocal possibilities. We recall him with the Paulist choir as having an actor he leaves much to be desired. Under the circumstances, however, he was a hero to have appeared at all. Francis Tyler is a baritone who has played many roles in grand opera, and his Philip was presented easily and with excellent voice.

An exquisite bit of Dresden, was Miss Gladys Craven, who was not only the very competent pianist of the occasion, but who was a lovely bit of atmosphere as she sat at the piano.

Taken in its entirety, the smart libretto provided by H. E. Krehbiel, the brilliant musical critic, and the charming Mozart music, produced a revival that was well worth hearing. Marion Andrews sponsored it as the second event in her Pabst course, the third being Richmanhoff on Dec. 17.

OKLAHOMAN, OKLAHOMA CITY, NOVEMBER 16, 1922

First Opera Comique of Season Pleases

Madame Hofer, with Hazel Huntington portraying the role, was a delight to those that prefer Mozart in a humorous mood to Irving Berlin at his

daily grind in Tin Pan Alley. A voice of almost supreme culture and control that yet contained a surprising sweetness and freedom from director's guile. There was humor when needed, and several of her appoggiaturas were taken with a clear need like tone and lightness that was a joy to the soul.

Lottie Howell in the Dorothea Uhle part gave several enjoyable numbers, but some way, after the show they seem to remain—numbers. Francis Tyler took the part of the Impresario's nephew, and Thomas McGranahan played and sung a superb Mozart. Gladys Craven cared for the accompaniment excellently.

Altogether, a most enjoyable work and well done.—W. B. Arvin.

audiences were properly brought out in the solos and in the duets. Much applause was given to the beautifully rendered duets. The lightness, the wit and the charm of these little music were among the bright spots in the comic production. Of course the prima donnas came first in order of appreciation with their well modulated and well used voices. The opera was given in English to the delight of the opera goers. The translation was made by the well known musical critic of the New York Times, Henry Edward Krehbiel.

MILWAUKEE JOURNAL
Sunday, December 10, 1922

Mozart Opera Wins Hearers

BY JESSICA KNOWLES

The Impresario of Mozart came to life for Milwaukee Saturday night at the Pabst theater—a joyous resurrection of whim and wit, in music and in text.

Must why this delightful opera comique should have been permitted to repose so long in the limbo of forgotten song would not be easy to explain. That it has now been revived, given a golden dress and sent a singing on its way over the country the vision of William Wade Hinshaw and his Society of American Singers is matter more to the point.

From the moment the golden tissue of the curtain parted upon the delicate grace of Lottie Howell, archly singing Dorothea's song to Philip, until it closes upon the sparkling quintet of the finale, the Impresario tosses over the footlights its airy and decorative song, its delicate and pointed music, its comedy and quip, as lightly as one might strew petals on a pond.

Singers Are Engaging

For the singing of this music Mr. Hinshaw has chosen the most engaging of singers. For the Impresario, himself, all bluster and braggadocio, all pomposity, fluster and kindness, Percy Hemus, and his mellow baritone, inimitable comedy spirit, and finish of acting; for Philip, younger baritone of the cast, Francis Tyler, who in appearance, manner and diction, recalls David Bispham; for Mme. Hofer, "prima donna assoluta," Hazel Huntington, of the exquisite voice, and gracious presence; for Mlle. Uhle, her younger rival, Lottie Howell, pliant and demure, with a fresh, young voice quite capable of matching high notes with Miss Huntington; and for Mozart, the good lyric tenor and handsome person of Thomas McGranahan.

Mr. McGranahan, unlike the others, does not yet possess a dramatic presence of complete sophistication, but he sings well and fits harmoniously into the pictured past of powdered wigs and elegant manners. For harmonizing and accompanying element, Gladys Craven disclosed a delicately sweet voice of her own at the appropriate moment.

Mirth and Philosophy

To convey in words the piquant flavor of The Impresario is as impossible as to describe the savor of a curious sauce or the bouquet of a wine. It is compounded of mirth and some philosophy, of eternal human nature and the artifice of manners and period, and a music as thickly strung with the "bravura" beloved of the Christmas tree may be starred with lights.

One imagines Mozart looking at it, when it was finished, with head on one side and perhaps a little twisted smile on his face, as one may look at some favorite child.

The English version must be credited to Henry Edward Krehbiel, critic of The New York Tribune, and the opera is staged, mounted and produced under the personal direction of Mr. Hinshaw.

Milwaukee is indebted to the Marion Andrews Concert bureau for opportunity to see it. A fashionable audience listened to it with an enthusiasm unusual here. It is to be hoped that it will come this way again.

audiences were properly brought out in the solos and in the duets. Much applause was given to the beautifully rendered duets. The lightness, the wit and the charm of these little music were among the bright spots in the comic production. Of course the prima donnas came first in order of appreciation with their well modulated and well used voices. The opera was given in English to the delight of the opera goers. The translation was made by the well known musical critic of the New York Times, Henry Edward Krehbiel.

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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 JOHN C. FREUND, President; MILTON WEIL, Treasurer;
 DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
 LEVY, Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
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For the United States, per annum.....	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy15
In foreign countries15

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 MUSICAL AMERICA.

NEW YORK, JANUARY 20, 1923

LATE BEGINNING OF CONCERTS

RECORDS kept of the hour of beginning some 151 concerts in New York this season seem to make it clear that artists or their managers intentionally announce one time and start their programs at another. There have even been instances in which tickets and advertisements have set the hour at 3 or 8.15, whereas the programs given to the auditors after they have entered the hall have specified a later time, 3.15 or 8.30. Apparently concerts are being conducted quite generally on the theory of those last-minute commuters who would never catch their trains if their clocks were not kept scrupulously fast.

The record shows that only four of the 151 concerts began exactly at the hour announced. Of these, two were set for 8.30, or fifteen minutes later than the hour usually favored for evening recitals. Nine began from two to five minutes late, twenty-seven from five to ten, thirty-one from ten to fifteen, thirty-eight exactly at fifteen, thirty-two from fifteen to twenty, and ten at more than twenty, reaching in one instance forty-two minutes late.

The head usher of one of the recital halls is authority for the statement that almost never is an audience for an 8.15 concert seated before a quarter of nine, and it is on this basis—that of the delay of those who come to listen, rather than any lack of readiness or promptitude on the part of the artists appearing—that the policy of beginning concerts anywhere up to forty minutes late is defended. Some artists have expressed pique at being compelled to wait for late-comers, one well known baritone remarking that if he were to begin his program at midnight some fool would come blundering in at a quarter of one.

A glance at the figures quoted discloses that far more concerts begin exactly fifteen minutes late

than at the hour announced. Inveterates of the concert halls have come to expect a 3 o'clock program to begin at 3.15 and one set for 8.15 at 8.30. Once this feeling has become general, as it doubtless will become if the present disregard for announcements continues, the utter futility of trying to get audiences seated by means of deception will be apparent. It may, indeed, be questioned whether the situation has not already been created whereby audiences assemble without regard to the time printed on tickets and in advertisements.

Virtually all performances at the Metropolitan Opera House begin within two or three minutes of the appointed hour and many of them on the dot. Late-comers are as numerous as ever at the opera, but they expect to pay the penalty of missing part of the performance. The concert patron who procrastinates should expect similar penalizing, and it would be well for managers and artists to put their heads together to the end that their word will mean as much as that of the opera management in this matter of beginning at the time announced.

A MUSICAL LEAGUE OF NATIONS

HOWEVER hostile and contradictory the views expressed concerning the political League of Nations, no one will doubt the propriety and wisdom of America's entry into a League of Nations in Music. Such a step, decided upon at a meeting in New York last week, will excite only the warmest approval.

In the first place, this league, the International Society for Contemporary Music, will bind together men of all nations, wherever territorial sections are established, by the common tie of devotion to the high ideals of art.

In the second place, it will render important service to music by fostering the work of contemporary composers, and employing its powerful influence in making this work better known to the world.

At the New York meeting at which it was decided to form a national section for the United States, the point was properly taken by O. G. Sonneck and others that American conditions would have to be provided for and American interests safeguarded in any project to which the musical element of this country committed itself; but since the central organization proposes to allow very wide powers of self-government to the national sections, any such differences, the league proponents feel assured, will be readily adjusted in the fullest and most liberal spirit.

Though the Society has only just been called into existence, an extensive campaign has already been mapped out at headquarters for an annual festival, for comprehensive publicity for the latest developments in music, and for the performance of any worthy new works from whatever section they may come. These plans are indicative of a vitality and energy which should make for success, and American musicians have done well in deciding to take part in an enterprise which may prove of prime importance.

MID-SEASON brings its usual rumblings of what is to happen a year hence. The possibility that Arnold Schönberg will come across the pond to show America what a prophet of atonality looks like, as well as to sponsor some performances of his "Gurrelieder," will quicken the pulse of those whose interests are with the ultraists. Opportunity to hear Moritz Rosenthal again, after many years, will no doubt provide a measure of excitement for others who will want to compare the technique of an older era with that of the reigning pianists. Guesses are being heard as to what the opera season will bring, ranging from "Die Meistersinger" to "The Escape from the Seraglio," and about all that is needed to complete the round of preliminary hazzarding, is for the report to be circulated that a company of masked men has been organized to kidnap Mattia Battistini from Europe by airplane.

BENEFIT performances have become so numerous at the Metropolitan Opera House that the matinée patron takes it for granted she is helping to support one or another of New York's hospitals.

A SUGGESTION anent the advisability of mutes for saxophone has been met by another one to the effect that what the saxophone needs is some form of Maxim silencer.

Personalities



Wide World Photo
 Winter Has No Terrors for This Pair

Stage snow has often descended upon Orville Harrold when he has adopted the guise of the false *Dmitri* in "Boris Godounoff" at the Metropolitan Opera House, but here the tenor is seen surrounded by the real thing. His daughter Patti thinks it good sport to get away from musical comedy for a while and make the hero of many operas adopt a paternal attitude. Report does not state whether or not the sledge was a Christmas purchase, but at any rate both tenor and soprano know what to do with it.

Spalding—Albert Spalding was host to an unusual company of musicians at an informal evening of music given at his home recently. Those who participated were Jascha Heifetz, Jacques Thibaud, Paul Kochanski and Alexander Siloti.

Johnson—Edward Johnson, tenor of the Metropolitan, recently established what seems to be a record by appearing in seven different rôles in eight consecutive performances. These were the leading tenor parts in "L'Amore dei Tre Re," "Manon Lescaut," "Tosca," "Carmen," "Boris Godounoff," "Loreley" and "Pagliacci."

Matzenauer—When entertained by the Woman Pays Club in New York recently, Margaret Matzenauer substituted song for speech when it came her turn to make an address. She declared she could not and would not talk, but the club members were by no means disappointed, for she gave them the favorite aria from "Samson et Dalila" and then conceded two "extras."

O'Neill—Norman O'Neill, the composer of the incidental music for "Mary Rose," recently visited this country to fix up the musical trimmings for the Belasco production of "The Merchant of Venice." Back in London, Mr. O'Neill talks of the keen appreciation of music in the American theater shown both by the management and the public. Incidentally, Mr. O'Neill has now composed music for five of Shakespeare's plays, the others being "Hamlet," "King Lear," "Macbeth" and "Julius Caesar."

Russell—Sydney Russell, the English opera singer, has lately achieved the distinction of being the first male to enact the rôle of the witch in "Hansel and Gretel" in England. Formerly, the part has been sung by a mezzo-soprano for English audiences, and the new departure was made at Covent Garden when Humperdinck's opera was made a feature of the Christmas season. The rôle was "created" by a buffo-tenor at the première in Germany, and in America it has been sung at the Metropolitan Opera by Albert Reiss, and on tour with the Aborn Opera Company by Clifton Webb. With the time-honored festive pantomime conspicuously absent from Drury Lane this last Christmas, Mr. Russell became London's leading "Dame."

Ruffo—The trials of *Tonio* in a troupe of strolling players or the misfortunes of an *Amonasro* in an Egyptian landscape à la Verdi, are naught to compare with the "slings and arrows" that beset the path of the philatelist in these days. It is easy to sustain one's reputation as an "international baritone" when one has a voice like Mr. Ruffo, but the problems of an internationally known stamp collector are fraught with difficulties. When the celebrated singer wears a worried look and hastens from the opera house with a preoccupied air it's odds on that some member-state of the Little Entente has brought out a new week-end issue of stamps. In this piping period of "self-determination" there is nothing for the Philatelists' League to do but affiliate with the unions concerned and organize a strike against the printing of new postage stamps until all recent issues have been catalogued.

Point and Counterpoint

By Cantus Firmus, Jr.

Another International Festival

EVEN after the recent eisteddfod we were scarcely prepared for the news describing the latest songfest in Chicago. Though unheralded by the musical press, it appears that this was an event of authentic international importance, and the result was another vindication for America. Further, it is appropriate to remark that the festival did something to cement the ties which bind the Anglo-Saxon world, for all the winners claimed Anglo-Saxon origin.

The blue ribbon was captured by a three-year-old competitor, but this was no affair of prodigies, for it seems that the age of three may be rightly regarded as the prime of life for the warblers who took part. The winner rejoices in the name of Baby Grand, an admirable appellation for one dedicated to a career of music. Frank Zager was reported to be the canary-fancier who owns the successful bird. The entries of feathered Giglis and Galli-Curcis numbered some 1500, so the judges must have had a lively time. The festival was carried off in great style under the auspices of the International Roller Breeder Association.

The Duke of Wellington, champion songster of England and reputed to represent the world's best in canary voices, although scarcely obliged to take the rôle of a Napoleon in what to some proud birds must have been quite a Waterloo, was beaten. It was a hard fought battle and he lost by a trill. It was the Duke's first defeat. Critics say that he lacked his customary skill in more florid coloratura passages and deviated slightly from pitch in negotiating a minor modulation in a long cadenza. Lord Birkenhead finished third, but after the recent elections in Britain it could scarcely be expected that he would be at the top of his form. A little bird from across the border, from Winnipeg, to be specific, was given the fourth prize. He owns, but does not always answer to, the name of Arona. It is believed that his chances would have been improved had he checked his too, too ultraist tendencies in the selection of his program.

Decay of the True Ballad

ONE of our distinguished visitors, writes K. K., has been asking for suitable lyrics to set to music. "There aren't," he declares, "such things as suitable lyrics. It gives me to weep when I see the sad decay in the art of writing the real touching songs, *chansons tristes*, the stuff that gets a grip on your heart-strings like the dentist's forceps on the departing molar. What art song today can compare with 'I'm Only Going as Far as the Gate, Mother, Dear'? And what imported lieder can even touch that classic expression of the folk impulse, 'She Mightier Seen Better Days'? These were songs of songs, when, with adequately lubricated voices, we clutched the corner lamp-post and poured forth our souls to the desert air." It is with the declared purpose of stimulating a lost art, and with no hope of personal laurels,

that K. K. submits the following verses:

Just tell her I'll be wa-aiting at the
same old spot toni-i-ight,
The spot where oft we met in days
of yore.

Although she may not know me now,
me hair is turning whi-i-ite;
She may reckonise the bump upon
me jaw.

It's where the angel hit me, when I left
long years ago-o-o,
The sooveneer she gave me with a
pla-a-ate.

Just tell her I forgive her, I'm her
own true lovin' Jo-o-oe,
If she'll meet me in the moonlight,
by the ga-a-ate.

This, our correspondent states, may be sung to the tune of "I'm Going to Leave the Old Home, Bill," but he waives all royalty claims. If any representative composer desires to set it, he will surrender the seven verses and a copy of the refrain on satisfactory undertakings that there will be no shooting.

* * *

Their Favorite Songs

Thomas A. Edison: "In the Evening, Let There Be Light!"

George W. Goethals: "Keep the Home Fires Burning."

Henry Ford: "La Donna è (auto) Mobile."

Mr. Volstead: "Drink to Me Only with Thine Eyes."

Anyone in Philadelphia: "The Garden of Sleep."

Mr. Ostermoor: "O Rest in the Lord" and "Sing Me to Sleep."

John D. Rockefeller: "Oil King" and "Praise God from Whom Oil Blessings Flow" (reprinted by request).

* * *

Heard at "Walküre"

"... And after 'Walküre' of course 'Salome' is like a Sunday School play if they only realized that..."

* * *

"... Yes, Easton rolled all the way down the slope last year, just to show that she could do it too, and..."

* * *

"... I'd like to know when they begin to sing! ... What does 'Wall-cure' mean, anyway?..."

* * *

"... It ain't the music that hurts their voices; they just don't know how to sing no more. Now, if she'd studied with Pareschi, that there high C in the call would..."

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"Soprano Ripieno." What does this mean?
A. G. H.
Boston, Mass., Jan. 13, 1923.

A ripieno part is one which is extraneous to the main body of the number and usually different from it in character and themes. The word actually means "filled-out" or "stuffed," so a ripieno part is in effect one not necessary to the number, but stuffing it out.

? ? ?

Books on Opera

Question Box Editor:
Will you please recommend a couple of books on opera?
Z. Y. X.
Bangor, Me., Jan. 13, 1923.
"The Standard Operas," by Upton;
"The Standard Opera Glass," by Annesley;
"The Music Dramas of Richard Wagner," by Lavignac; "The Victrola ley.

"Book of the Opera," by Rous; "Chapters of Opera" and "More Chapters of Opera," both by Krehbiel.

? ? ?

American Opera at Metropolitan

Question Box Editor:
What American operas have been given at the Metropolitan?

N. G. R.

East Orange, N. J., Jan. 13, 1923.

"The Pipe of Desire," by Converse;
"Nabucco," by Victor Herbert (by the Chicago company); "Mona," by Parker;
"Cyrano de Bergerac," by Walter Damrosch; "Madeleine," by Victor Herbert;
"Shanewis," by Cadman; "The Legend," by Breil; "The Temple Dancer," by Hugo, and "Cleopatra's Night," by Had-

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

German Versus Italian Opera

Question Box Editor:
Is there any reason why a singer should not sing both German and Italian opera with equal success? I mean, does singing one unfit an artist for singing the other?
N. K. L.
Philadelphia, Jan. 13, 1923.

None whatever, as is proved by the fact that Lilli Lehmann, Nordica and Jean de Reszke of the last generation and Florence Easton and other singers of this have sung in both.

? ? ?

How to Pronounce Them

Question Box Editor:
What is the proper pronunciation of the following names: "Chaliapin," "Jenritza" and "Onegin"?
Mrs. L. M.
Saulte Ste. Marie, Mich., Jan. 13, 1923.
"Shol-yah-peen," "Yeh-ritt-zuh,"
"Awn-yeh-gheen."

Lute and Mandolin

Question Box Editor:
How did the lute differ from the modern mandolin or were they identical?
M. W.

Los Angeles, Cal., Jan. 13, 1923.

The mandolin is probably a direct descendant of the lute, which was of obscurely ancient origin and brought into Europe by the Moors, who called it "Al Oud." In shape it was like the mandolin, with a longer neck. It had six to thirteen strings, plucked by the fingers, the highest or melody string being single and the others in pairs, the bass strings off the finger board each yielding a single tone. These last were a sixteenth century addition.

? ? ?

The Ripieno

Question Box Editor:
In the opening chorus in Bach's "St. Matthew Passion," there is a part above the soprano of the first chorus marked

Contemporary American Musicians

No. 259

Queena Mario

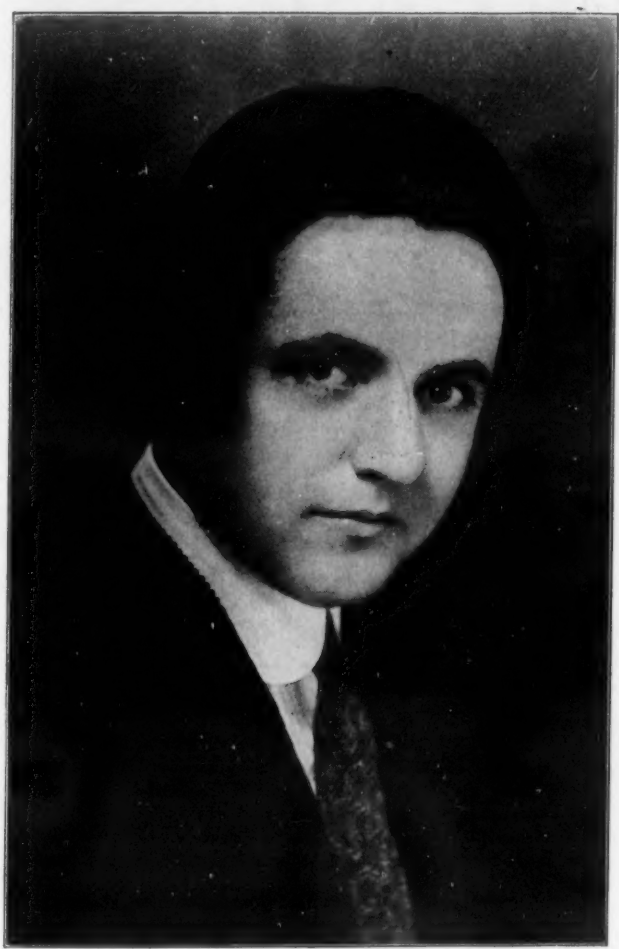
QUEENA MARIO, operatic soprano, was born near Akron, Ohio, Aug. 21, 1896. When she was three years old



Photo Minkin
Queena Mario

In 1912 she was advised to discontinue the piano in favor of singing, and began the cultivation of her voice with Oscar Saenger, with whom she remained until the winter of 1915, earning money for

her lessons by writing special articles for New York newspapers. In 1915 Miss Mario placed herself under Marcella Sembrich, with whom she has been ever since. She made her debut as Juliette in Gounod's "Roméo et Juliette" with the San Carlo Opera Company at the Shubert Theater, New York, in September, 1918, and remained with this organization for three seasons, doing principally coloratura rôles. In the spring of 1921 Miss Mario was engaged by Antonio Scotti for his transcontinental tour, singing lyric parts, and the following fall for both lyric and coloratura parts. She also sang extensively in concert and recital during this season and appeared with several leading orchestral organizations. At Ravinia Park, Ill., during the summer of 1922, Miss Mario was heard in coloratura and lyric parts, one of the latter being *Suzel* in the revival of Mascagni's "L'Amico Fritz." She was engaged for the Metropolitan Opera House in 1922 and made her first appearance there as *Micaela* in "Carmen" on Nov. 30, 1922. Miss Mario's repertoire includes twenty-eight leading rôles.



CECIL FANNING

"He has the finest baritone voice I have heard for some time"

Ernest Newman in
The London Sunday Times.

H. B. TURPIN AT THE PIANO

Excels in recital at Buffalo, N. Y., as evidenced by the following reports:

Cecil Fanning who has just returned from brilliant triumphs abroad and *who is one of America's most gifted artists*, sang four airs from "Tannhäuser", in which his cultivated musicianship, matchless diction, and breadth of style made them fine examples of the delivery of operatic airs.—*The Buffalo Courier.*

In a group of Wagnerian airs from "Tannhäuser" he revealed his dramatic and operatic equipment. In Brahms songs he disclosed their inner contents and demonstrated what wonderful variety may be obtained in their delivery.—*The Buffalo Truth.*

Mr. Fanning excels in the sustained phrase, where his control of breath and of the subtleties of shading are especially evidenced.—*The Buffalo Express.*

Having the advantage of admirable diction, Mr. Fanning is able to invest his performances with greatly added interest by reason of the clear understanding of the text.—*The Buffalo Commercial.*

He fully grasps the mood of each song and *communicates it convincingly to his hearers*. His interpretations are fraught with feeling and are artistically finished.—*The Buffalo News.*

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Mozart's "Così Fan Tutte" Brings Refreshing Comedy to Week of Opera at the Metropolitan

Merry Old Work Given with Same Cast as Last Season—Bender Appears as "Wotan" in "Walküre"—Repetitions and a Benefit "Tosca"

THE season's first "Così fan Tutte," with the same cast as at the four performances last year, and a representation of "Die Walküre" in which Paul Bender assumed the part of Wotan for the first time in New York, were of lively interest in the week of opera at the Metropolitan. Repetitions of "Loreley," "Ernani," "Thaïs," "Manon" and "Tosca," the last of these given as a benefit at a special matinée on Tuesday, otherwise occupied the opera forces and their audiences.

There are musical epicures who would gladly barter away all the "Toscas" and "Thaïses" of the season for a fleeting moment of the Mozart score, such as the rapturous trio which closes the scene of the lovers' parting, the gladsome prancing of the bassoon in the farcical poisoning episode, or the heavenly quartet of the wedding feast in the final picture. The stroke of genius in stagecraft by which the illusion of intimacy has been obtained—granting that it is only an illusion—compels fresh admiration with each new experience, and there can be no questioning that much of the success of the Mozart work at the Metropolitan is due to the idea of the stage within the stage and the exquisite miniature settings which Joseph Urban has provided for his rococo frame.

Sung as the opera was sung last Wednesday evening and conducted as

Mr. Bodanzky conducted it, there is nothing which holds higher the artistic standards of the Metropolitan than "Così fan Tutte." Those who heard last season's representations may have noted some details wherein the performance under review was not quite so smoothly achieved; nothing surprising, since it is unlikely that any such strenuous rehearsals have been in progress as those which primed all concerned for the introduction of the old opera-buffa last March. But the listener could only marvel again at the manner in which singers who ordinarily would not be regarded as masters of Mozartean song excelled their usual vocal selves and achieved the essential beauty, grace and style of this music.

Florence Easton's versatility has never taken a more surprising or gratifying tangent than in her superb delivery of the difficult and florid music which Mozart wrote for the phenomenal Ferraresi del Bene. Adamo Didur (ably assisted, it must be conceded, by the bassoon at those moments when he sounds most astonishingly tuneful) has nothing finer or droller to his credit than the cynical *Don Alfonso*. If Lucrezia Bori is not in her happiest element, either vocally or in the assertion of her very charming personality, as *Despina*, she supplies much of the life of the opera, and not a little of the *vis comica*. Frances Peralta ably complements Miss Eaton as *Dorabella* while George Meader and Giuseppe de Luca, as the lovers, sing their Mozart as if to the manner born. The regret lingers that Mr. Bodanzky in his preparation of the work saw fit to eliminate the tenor air, "Un Aura Amorosa," which Mr. Meader ought to sing exceedingly well.

As again given Wednesday evening, the chief joy of the opera was in the concerted music and this was exceedingly well sung. With the return of "Così" Mr. Bodanzky came into his own, the entire performance bearing the impress of his skill and sympathy. O. T.

Paul Bender as "Wotan"

Much had been heard from abroad of the *Wotan* of Paul Bender, and although the Metropolitan has had in Clarence Whitehill's nobly proportioned study of the troubled Norse god a *Wotan* not likely to be soon surpassed, there was lively interest in the big German artist's first American assumption of the character Saturday night. As thus disclosed, it was a sympathetic and richly matured impersonation, stressing the human side of the character rather more heavily than elements of godhood, and notable for its synchronization of gesture, pose and movement to the musical phrase. There were some indications that the bass was not in his best voice and his singing was of variable tonal quality, with some suggestions both of throatiness and of forcing, but it was singing almost infallibly expressive. Mr. Bender did not succeed in making the farewell as moving as it had been at

other recent performances of the music drama, but his treatment of the scene of *Hunding's* death was altogether impressive. In appearance, his huge frame, though of somewhat too ample girth, aided him in his impressive portrayal.

Elizabeth Rethberg again sang the music of *Sieglinde* with lovely voice. Margaret Matzenauer was once more a *Brünnhilde* of commanding presence, vocally more successful with lower levels of the music, as in the scene with *Siegmund*, than with phrases which carried her to soprano heights. Curt Taucher's *Siegmund* had routine but little beauty of voice to commend it. William Gustafson, returning to the rôle of *Hunding*, which had been entrusted to Mr. Bender at earlier performances this season, projected his music creditably. He was not altogether successful in his efforts to relate bodily movements to orchestral commentaries or cues, and he can profit by observing Mr. Bender, a past master of this phase of Wagnerian art. Jeanne Gordon sang pleasurably as *Fricka*. The eight remaining Valkyries were Mary Mellish, Charlotte Ryan, Laura Robertson, Flora Perini, Grace Bradley, Henriette Wakefield, Raymonde Delaunoy and Kathleen Howard. Artur Bodanzky conducted. There were moments when the orchestral pace seemed to trouble *Wotan* quite as much as *Fricka's* adjurations. O. T.

The Third "Loreley"

Catalani's "Loreley" made its third appearance in the subscription round Monday evening, with the same cast as at the earlier representations this season. Frances Alda sang appealing high tones as the siren of the legend, Marie Sundelius was a pretty and tuneful *Anna*, and Beniamino Gigli a songful *Walter*. Giuseppe Danise gave resonant tone to the music of *Herman* and Jose Mardones was vocally bigger than his opportunities as the *Landgrave*. Mr. Moranzoni conducted. B. B.

Another "Tosca" Benefit

"Tosca," with Maria Jeritza as the lovely *Flora*, did duty at a matinée benefit for the second time this season on Wednesday, the beneficiaries being a hospital organization. Mme. Jeritza's companions in the cast were Giovanni Martinelli as *Mario*, Antonio Scotti as *Scarpia*, and, in lesser parts, Pompilio Malatesta, Italo Picchi, Giordano Paltrinieri, Louis D'Angelo, Vincenzo Reschiglian and Cecil Arden. Mr. Moranzoni conducted. B. B.

"Ernani" Repeated

"Ernani" was repeated Thursday evening, with Gennaro Papi as conductor, and the stirring finales contrived by Verdi, especially that of the third act, excited another large audience to enthusiastic approval. Rosa Ponselle, as *Elvira*, was so warmly applauded for "Ernani, involami" that she returned to the stage to bow her acknowledgments. There was also much applause for Giovanni Martinelli in the title-rôle, Titta Ruffo as *Don Carlos*, José Mardones as *Silva*, and Rosina Galli and Giuseppe Bonfiglio for their Spanish dance. P. J. N.

The Fourth "Thaïs"

The fourth performance this season of Massenet's "Thaïs" was given on Friday evening of last week. The cast included Maria Jeritza, Marion Telva, Charlotte Ryan, Grace Anthony, Orville Harrold, Clarence Whitehill, Louis d'Angelo and Vincenzo Reschiglian. Louis Hasselmans conducted. The performance differed in no way from its predecessors excepting that Mme. Jeritza moderated to a considerable extent her elaborate fall in the second act. The Mediterranean, in Mr. Urban's delineation, continues to be horizonless, and a Mohammedan minaret still rises in the background of a scene taking place about a century before the birth of the Prophet. The singing was, in the main, good all around, and the ballet one of great beauty. J. A. H.

"Manon" Again

Massenet's fragile but atmospheric "Manon" was accorded its second performance of the season Saturday afternoon with virtually the same cast as at the earlier representation. Lucrezia Bori repeated her altogether charming impersonation of the fickle heroine, singing the music with much beauty of voice. Mario Chamlee's *des Grieux* had its now familiar merits, the "Dream" air possessing the desirable grace, and the dramatic "Ah, fuyez, douce image" the required dramatic power, although in the latter the American tenor showed a tendency to emulate his Italian confrères with a sobful attack. Giuseppe de Luca as *Lescaut*, Léon Rothier as *the Count*, and Angelo Bada as *Guillot* were the other chief members of a cast which also included Ellen Dalossy, Grace Anthony, Marion Telva, Milla Picco, Paolo Ananian, Vincenzo Reschiglian, Pietro Audisio and Maria Savage. Louis Hasselmans conducted and save for some lack of lightness gave the opera an admirable performance. B. B.

Metropolitan Sunday Concert

Inclement weather affected the numbers but not the enthusiasm of the audience that heard the ninth Sunday evening concert at the Metropolitan Opera House on Jan. 14. An all-Wagner program was offered by Mr. Bamboschek, conductor, beginning with the "Rienzi" Overture and closing with the March from "Tannhäuser." Gustav Schützen-dorf, baritone, sang "Blick ich umher"

[Continued on page 42]

MUSICAL AMERICA'S GUIDE For 1923

Edited and Compiled by

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Scores Another Great Triumph as "Samson" After His Ovations in "Aida"—"La Juive" and "Pagliacci" With the Chicago Civic Opera Forces

"MARSHALL IS THE MIRACLE MAN."—Giorgio Polacco

"Charles Marshall stands today as the most heroic figure among American tenors.—Herman Devries, *Chicago Evening American*.

"No finer singing has ever been heard in the Auditorium."—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

"The tenor proved that he is a magnet for ticket buyers and a hero from top to bottom of the house."—Eugene Stinson, *Chicago Daily Journal*.

"As a heroic tenor he fills a place that has long been vacant."—Karleton Hackett, *Chicago Evening Post*.

"His Samson must be acclaimed one of the great individual successes of the season."—Paul R. Martin, *Chicago Journal of Commerce*.

"His singing is equal to the best that we have ever heard."—Maurice Rosenfeld, *Chicago Daily News*.

"Marshall and Homer gain new laurels! Out of all the extra performances that are becoming necessary, none has had more justification than 'Samson and Delilah,' chiefly for the reason that it presented Charles Marshall and Louise Homer."—Edward C. Moore, *Chicago Tribune*.

"His voice was brilliant, virile, the voice of courage and conscious power. At the end of Mme. Homer's love song he sang a phrase of such passion, in those marvelous high notes of his, that the audience received one of the biggest thrills of the season."—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

Marshall and Homer Gain New Laurels

Give Rare Performance of "Samson and Delilah"

"Out of all the extra performances that are becoming necessary, now that the Chicago Civic Opera Company's season is drawing toward its end, none has had more justification than last night's 'Samson and Delilah,' chiefly for the reason that it presented Charles Marshall and Louise Homer in the name part of the opera. . . . He had fine presence, fine voice with a thrill in it, and pretty nearly everything else that made one glad to be present once and desirous of attending again."—Edward Moore, *Chicago Daily Tribune*.

He sang with brilliance and power. The tenor proved in this role as in all others that he is a magnet for ticket buyers and for applause and a hero from top to bottom of the house."—Eugene Stinson, *Chicago Daily Journal*.

Mme. Homer and Marshall Great in "Samson" Roles

"Mr. Marshall performed a tremendous feat by singing Samson the night following his performance of Eleazar. He fitted into the role. His voice had the breadth and solidity demanded by the music and he played the part with dignity. He has the instinct for such a character and there is a straight-forward quality about him that is most effective. As a heroic tenor he fills a place that has long been vacant."—Karleton Hackett, *Chicago Evening Post*.

Marshall Superb "Samson"

"Charles Marshall stepped into musical history. His Samson is colossal. His voice rang out with the amazing glory of an instrument of purest silver, that is played upon by lungs of steel and inspired by great art."—Herman Devries, *Chicago Evening American*.



Daguerre Photo

MARSHALL as "SAMSON"

"Mme. Homer and Chas. Marshall Win Honors in 'Samson et Delila'"

"... His Samson was so magnificently sung and acted that it must be acclaimed one of the great individual successes of the season.

Charles Marshall measured up to his task every moment. So finely wrought is the acting method of Charles Marshall, so nicely is the actor blended into the musician, that he achieved the rare histrionic effect of making his personality felt even when he was not heroic."—Paul R. Martin, *Chicago Journal of Commerce*.

Homer and Marshall Make "Samson and Delilah" Great

"Charles Marshall, a tenor of heroic physique, of fine musical intelligence and an actor who possesses versatility, is well cast in the role of Samson. His voice not only has power but also quality, and his singing is equal to the best that we have heard."—Maurice Rosenfeld, *Chicago Daily News*.

"Charles Marshall stands today as the most heroic figure among heroic tenors. Unbelievable, indeed, are the volume, the glory, the richness, the warmth, the color, the endurance, the telling quality, the

power and brilliance of this extraordinary organ.

"Marshall is a great singer. He colors his tone until it reflects emotion like a magic mirror. How adroitly he makes you feel the difference between the warrior ready to serve his people in the first scenes and in the second act the pathetic weakness of the man a slave to passion. It is glorious to claim him an American and to acclaim him in his own country."—Herman Devries, *Chicago Evening American*.

"No finer singing ever has been heard in the Auditorium, not even in the glorious days of the past."—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

"His appeal to the people is one of the best sustained scenes the Auditorium has staged this winter."—Eugene Stinson, *Chicago Daily Journal*.

"Mr Marshall sang with the true character of the heroic tenor. You know he can be depended on. No matter how often the full-voiced high phrases may come, you are sure that he will rise to each of them in turn with the solid power to carry them through to the end."—Karleton Hackett, *Chicago Evening Post*.

"This American singer shows not only great endurance power—he was heard as Eleazar in 'The Jewess' the night before—but also a remarkable versatility, for he apparently was at home in the French opera, as he has been in the Italian repertory that he has sung during the present opera term. . . .

Marshall on Up Wave

"Charles Marshall certainly is getting into such vocal and artistic condition that he will soon take a foremost place among the operatic stars of America.

"He has improved a great deal in his operatic impersonations, as regards the dramatic values of his roles, and he has also done much to make the vocal delineation of his roles realistic and musically just.

"He did some highly commendable singing last evening, and has augmented his list of characterizations with a fine dramatic part."—Maurice Rosenfeld, *Chicago Daily News*.

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TEACHERS MEET IN COLORADO SPRINGS

State Association in Annual Convention—Visiting Artists Heard

By Mrs. H. Howard Brown

COLORADO SPRINGS, COLO., Jan. 13.—The State Music Teachers' Association met here in the Fine Arts Hall on Dec. 27, 28 and 29, and from the opening reception, tendered by the musical clubs to the teachers of the state, there was engendered a spirit of earnestness and endeavor that was carried into all the days' activities. Dec. 28 was taken up with a forum for public school music subjects, discussed by John C. Kendel, Denver; May Custer, Pueblo; Clara B. Hoffmire and Mrs. H. Howard Brown, Colorado Springs, and Earle A. Johnson, Denver. On the same morning there was a vocal forum. John C. Wilcox, Denver; H. Howard Brown, Colorado Springs; Jean Burnet Groff, Pueblo, and Mrs. T. M. Howells, Florence, Colo., were the speakers. An organ forum, conducted at the same time, was introduced by R. Jefferson Hall of Denver and speakers selected from the floor. The morning session closed with a chorus of Christmas carols conducted by Mrs. John Speed Tucker.

At one of the evening sessions a concert was given, opening with the High School Orchestra, Fred Fink conductor.

Jane Devereaux Henderson of Denver sang a group of Indian songs in costume. Ruth V. Noel of the Schwinger School, Pueblo, gave a fine piano group and Lucile Fowler of Denver a modern song group. Mrs. J. C. Wilcox accompanied. The concert closed with Easthope Martin's inimitable song cycle, "The Mountebanks," directed by H. Howard Brown and sung by Cleora Wood Schmidt, soprano; Daisy Ann Thompson, contralto; Louis Shrewsbury, tenor, and George Hemus, bass. Mrs. George Hemus was at the piano.

Edward J. Stringham of Denver, director of Wolcott Conservatory, conducted a theory forum, and Howard Reynolds, a teacher of Denver, held a violin forum. Following these meetings a piano group was played by Margaret Osborne, pupil of Wilhelm Schmidt. Then came a piano forum conducted by Edith Louise Jones of Denver and a general forum, the leading speaker being Mrs. Fred L. Paddelford, director of social welfare work, State Industrial School for Boys, Golden, Colo. The Association banquet was held at the Antlers' Hotel. On Friday the first session opened with a piano group played by Frances Bogue, a pupil of Mrs. F. A. Faust, followed by the message from the president, John C. Kendel, Denver. At the general open forum a paper was read by Edward D. Hale, dean of music, Colorado College, on "Standardization of Teaching Material."

The afternoon session was given over to business and the election of officers, closing with a Colorado-American Composers' Concert, prepared by Mrs. Angie

Kuhl Southard, pianist of Greeley, Colo. The concert opened with an organ sonata by Rogers, played by Samuel Jessop, Colorado Springs. Three fine songs of Frederick Ayres, "The Song of the Pothan Girl," "Strong as Death" and "Daffodils," were well sung by Cleora Wood Schmidt, with Mrs. D. U. Hampton accompanying. Dean E. D. Hale contributed a charming number for cello, played by Frederick Knorr, the composer at the piano. A song, "When," by Josephine Knowles Kendel, sung by John C. Kendel, made a very good impression. A group of songs by the late Dr. John Gower of Denver brought to mind the loss of this sterling musician. The songs were "Dinnis Bhoy" and "Thru the Mist," followed by Henry Husley's "If I Were a Raindrop" and Mrs. Charles Du Rall's "If I Were Dead." Mrs. Edwin G. Ege of Denver sang them with much spirit and feeling.

The Christmas season here was celebrated with more music than ever before. The Music Club of the High School brought Konecny, Bohemian violinist, with his two assistants, Luella Lash, soprano, and Margaret Gary, pianist, on Dec. 15. They played a matinee for the grade children and a program for adults in the evening. A large number had to be turned away from the first concert.

Marcel Dupré played a program at Colorado College on Dec. 16. This stands out as one of the most notable organ recitals we have had. All the churches gave special Christmas programs, one being a "Messiah" evening at the Church of the United Brethren. This concert will be repeated.

There were fine programs of carol singing at the grade schools, while the

High School Chorus of 165, with an orchestra of forty pieces, gave a carol service and cantata, "The Carpenter of Nazareth," a tuneful work suited to young singers. Colorado College also had a Christmas service of music, while community singing was a feature of Christmas Eve at the municipal tree in North Park.

Rudolph Polk Hailed in Series of Successful Recitals on Continent



Rudolph Polk, American Violinist

Rudolph Polk, American violinist, who has been appearing in various countries of Europe since August, 1921, has been hailed in the important music centers as an artist of the first rank. His appearances in Germany number more than thirty, where his playing of Handel's Sonata in E and Spohr's Concerto No. 9 received especial commendation. He has also been heard in Austria, Roumania, Italy and Sweden, and before his return to America for next season will be heard in concert and with orchestra in Spain and Holland. He will be heard in his native country all of next season, appearing in recital and also as assisting artist to Feodor Chaliapin, Russian bass.

Mr. Polk is a native of New York, where he received his early education under Josef Pasternack, Max Bendix and Leopold Lichtenberg. After a period of study abroad, he returned to this country in 1916, but owing to his enlistment in the army was not heard in concert until after the close of the war. He has played in New York, Boston, Chicago and in many other of the larger cities of the country.

Enesco to Play Leclair Work in First New York Recital

Georges Enesco will make his appearance in New York as a violinist in a recital in the Town Hall on the evening of Jan. 22. His program will include the unfamiliar Leclair Sonata in G, a Bach Partita for violin alone, numbers by Saint-Saëns and Novacek and works by Couperin and Pugnani, arranged by Kreisler. Immediately after the concert Mr. Enesco will leave for Detroit, where he will make two appearances as soloist with the Detroit Symphony.



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Mr. Rimini Sang the Leading Baritone Roles in the Following Operas:

"Trovatore," "Barber of Seville," "Traviata," "Jewels of the Madonna," "La Boheme," "Butterfly," "Martha," "Girl of the Golden West," "La Forza Del Destino," and "Lucia."

"THE 'FIGARO' OF GIACOMO RIMINI IS A VIVID, LIVELY PORTRAYAL. IT HAS VIGOR AND MANLINESS. HE WAS IN ESPECIALLY GOOD VOICE AND DESERVED ALL THE APPLAUSE ACCORDED HIM!"—Maurice Rosenfeld, *Chicago Daily News*.

"MR. RIMINI GAVE A SPIRITED PERFORMANCE. HE HAD THE COMEDY VEIN AND SANG THE BEST I EVER HEARD HIM."—Karleton Hackett, *Chicago Evening Post*.

"THE ROLE IS ONE WHICH REQUIRES TRICK SINGING AND THE ARTIST, IF HE IS CLEVER ENOUGH, CAN MAKE IT EFFECTIVE. THIS AND MORE, MR. RIMINI DID."—Paul R. Martin, *Chicago Journal of Commerce*.

"NO ONE OF RIMINI'S BROTHERS HAS GIVEN SIGNS OF BEING ABLE TO DO MORE WITH THE ROLE THAN HE."—Eugene Stinson, *Chicago Daily Journal*.

"The Barber of Seville"

RIMINI BUOYANT

Rimini is almost a standard type for Figaro. He has the buoyancy, the freshness the youthful insouciance, the rollicking devil-may-care swing, and also the blustering, robust voice to carry it through.—Herman Devries, *Chicago Evening American*.

Giacomo Rimini was the partaker of the title role's glories. He evidently enjoyed his work, which is its proper beginning, and he deported himself with agreeable assurance and lightness. Yet no one of Rimini's brothers has given signs of being able to do more with the role than he.—Eugene Stinson, *Chicago Daily Journal*.

The title role was entrusted to Giacomo Rimini, and the task he assumed was by way of being difficult, for it will be remembered by constant opera-goers that the company numbered in its ranks last season a youthful baritone named Vicente Ballester, who demonstrated beyond all doubt that he is just about as good a man for this part as any who have sung it in many, many seasons. Therefore, when Mr. Rimini measured up as successfully as he did last night, one feels that he is worthy of some special commendation.

We have, of course, heard Mr. Rimini in many and varying roles, most of them of serious import, but he gave a hint of a lightness of touch in certain parts of "The Jewels" which was manifested again last night with telling result. He gets into the spirit of the part. The role is one which requires trick singing and the artist, if he is clever enough, can make it effective. This and more, Mr. Rimini did.—Paul R. Martin, *Chicago Journal of Commerce*.

Mr. Rimini gave a spirited performance and looked as if he might have had every social strand of Seville in his hand and have known just what to do with them. He had the comedy vein and sang the best I ever heard him. The tone was



GIACOMO RIMINI AS "FIGARO" IN "THE BARBER OF SEVILLE"

lighter and brighter without the heavy, somber quality, and he skipped through his scales cleverly. Would that he would do this sort of thing more often. Mme. Claessens added a neat bit.—Karleton Hackett, *Chicago Evening Post*.

The Figaro of Giacomo Rimini is a vivid, lively portrayal. It has vigor and manliness, and it is one of the best singing roles in his repertory. Last evening he was in especially good voice and deserved all the applause accorded him. He certainly made a potent third to the trio of principals.—Maurice Rosenfeld, *Chicago Daily News*.

It surpassed in the facility demonstrated in slighting difficult vocal moments while, by his gifts as an actor, he projected the dramatic meaning of the moment. Thus the "Largo al Factotum" gave the illusion of vocal acrobatics. In fact the agility displayed was largely physical.—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

What a joyous, intriguing go-between Mr. Rimini made of the Barber.—Edward Moore, *Chicago Daily Tribune*.

"La Forza Del Destino"

Mr. Rimini won new laurels. Mr. Rimini did some good singing in various parts of the opera and the role of Don Carlo seems well fitted to him.—Paul R. Martin, *Chicago Journal of Commerce*.

Giacomo Rimini, as the brother, was obviously far afield.—Eugene Stinson, *Chicago Daily Journal*.

Giacomo Rimini as Carlo, a vindictive character, played with vigor and sung adequately.—Maurice Rosenfeld, *Chicago Daily News*.

Mr. Rimini made an interesting figure.—Karleton Hackett, *Chicago Evening Post*.

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Zandonai's Violin Concerto Has First American Performance by Carmine Fabrizio with People's Symphony and Is Repeated at Violinist's Recital—Inspiring Piano Playing by John Powell—Werrenrath, Havens, Lunger and Roland Hayes Give Concerts

By HENRY LEVINE

BOSTON, Jan. 15.—The Boston Symphony gave its eleventh pair of concerts at Symphony Hall on Friday afternoon, Jan. 12, and Saturday evening, Jan. 13. Mr. Montoux's program of miscellanies lacked the balance and interest that have characterized former programs. Beethoven's short Symphony No. 8 received a traditional reading. Likewise of routine nature were the interpretations of Wagner's Prelude to "Parsifal" and Liszt's "Les Preludes." The soloist was Marcel Dupré, organist, who played Bach's Concerto in D minor for Organ and Strings, for the first time at these concerts, and César Franck's Organ Chorale No. 2, in B minor, arranged for organ and orchestra by Wallace Goodrich. Mr. Dupré is the only organist to appear as soloist with the Boston Symphony this season, and his performance was a stimulating one. Besides the technical mastery of his instrument, Mr. Dupré revealed with dexterity and flexibility the contrapuntal intricacies of the Bach's Concerto and the spiritual grandeur of Franck's Chorale.

New Work at People's Symphony

The eleventh concert by the People's Symphony was given at the St. James Theater on Sunday afternoon, Jan. 7. Mr. Mollenhauer began his program with Beethoven's Leonore Overture, No. 1, in conformance with his plan to present the three Leonore overtures at three consecutive concerts. Other orchestral numbers were Saint-Saëns' Symphonic Poem "La Jeunesse d'Hercule" and Charpentier's "Impressions of Italy," which had a picturesque and vivid performance by Mr. Mollenhauer and his men. Of unusual interest at this concert was the first performance in America by Carmine Fabrizio of Riccardo Zandonai's Concerto "Romantico" for violin and orchestra. Zandonai, better known as a composer of operas, has written in this concerto an eloquent, rhythmic, and romantic music. The second movement, Molto Adagio, was especially engrossing in the ardent and long sustained passages for violin, and in the haunting orchestral accompaniment in which the French horn plays a significant part. Mr. Fabrizio's performance of this movement was marked with vibrant beauty and intense romantic ardor.

Fabrizio Repeats Concerto

Mr. Fabrizio repeated the performance of the Zandonai Concerto at his recital in Jordan Hall, on Wednesday evening, Jan. 10. The piano transcription of the orchestral score was skillfully played by Alfred de Voto. For the rest, Mr. Fabrizio's program consisted of Beethoven's Sonata in D, Op. 12, No. 1, and a group of shorter compositions—Saint-Saëns' "Havanaise," Dvorak-Kreisler's Slavonic Dance No. 3, Charles Reppe's "Serenade Carnavalesque," Bainbridge Crist's Intermezzo from "Pregiata's Marriage," and a Rondino by Vieuxtemps. "Serenade Carnavalesque" is a fascinating and exotic bit of violin music, distinguished for its graceful melodic lilt, harmonic piquancy, and rhythmic charm. It is displayful and written with understanding of the violin idiom. Mr. Reppe, who attended its performance, witnessed an appreciative reception of the composition. Mr. Fabrizio's playing at this, his third annual concert, was characterized by great refinement of tone, a fluent and graceful technique, and a delicacy and tastefulness of artistic perception.

Werrenrath Heard in Recital

Reinald Werrenrath, baritone, gave his first Boston concert of the season at Symphony Hall, on Sunday afternoon, Jan. 7. His program consisted of songs

by Schubert, Schumann, Norwegian songs by Borresen, Nielsen, and Lange-Muller, the "Vision Fugitive" aria from Massenet's "Hérodiade," "Three Salt-water Ballads" by O'Hara, McGill, and Oley Speaks. Mr. Werrenrath sang with characteristic, compelling beauty of style and finely finished technique. The "Vision Fugitive" aria revealed the dramatic and temperamental capacities of the baritone; the lesser songs his smooth legato, beautiful mezza-voce, clear diction, and interpretative skill. Harry Spiers accompanied neatly.

John Powell Plays Brilliantly

John Powell, unheard in Boston in a recital of his own for several years, played at Jordan Hall, on Saturday afternoon, Jan. 13. Mr. Powell's program consisted of Beethoven's Sonata, Op. 53, a Chopin group, Three Country Dances by Beethoven-Seiss, the pianist's own "Banjo Picker," David Guion's "Turkey in the Straw," Liszt's "Slumber Song," (announced as never having been performed before in Boston), and Liszt's Hungarian Rhapsodie, No. 13. Though on the face of it the program traversed the more conventional works of the masters, Mr. Powell's performance was inspiring in high degree. He played with crackling brilliance and with a noteworthy technical proficiency. Mr. Powell courted the heroic aspects of his music and aimed for clanging resonance and dramatic tonal display and contrast.

Roland Hayes Well Received

Roland Hayes, tenor, fresh from European triumphs, gave what is to be his only American recital at Symphony Hall, on Sunday evening, Jan. 7. It was in Boston that he received his training under Mr. Hubbard, and it was here that he received the encouragement that made his present successes possible. Symphony Hall was filled with many of his compatriots and with many musicians of note who have been interested in his career. Mr. Hayes sang a group of old classic airs, a French group, a German group, and a group of Negro spirituals. That Mr. Hayes is a deep, and serious student of song was clearly manifest in his recital. Exceptional clarity of diction, control of vocal quality in its entire range, and subtlety in the employment of nuances are distinctive attributes of his art. His phrases are conceived and executed with unfailing artistic instinct and lyric beauty. His style interpretation is skillfully differentiated, in a manner to preserve the national characteristics of the varied groups of songs. His group of Negro spirituals was sung with a poignancy and artistic appeal seldom heard in such songs. Throughout the concert one was impressed with the singer's devotion to high artistic ideals. Many encores were added to his program, and the reception given Mr. Hayes was impressive and sincere. Margaret Kent Hubbard accompanied tastefully.

Havens Gives Piano Recital

Raymond Havens, pianist, gave a recital at Jordan Hall on Wednesday afternoon, Jan. 10. His program consisted of the Vivaldi-Bach Concerto in D Minor, Respighi's "Tre Preludi sopra Melodie Gregoriane," Bax's "A Hill Tune," Beethoven's Sonata "Appassionata," Chopin's Berceuse and Etude in G Flat, and Liszt's Rhapsody No. 6. Mr. Havens' playing was characterized by a refinement of style and sense of proportion. His tonal color scheme was not conceived on a grandiose scale, but within its measured scope effective nuances were achieved. So, too, in the matter of tempi, a discreetness and unfailing poise gave a charm which a headlong boisterousness would have destroyed. It was a style of piano performance, distinctive in its self-possession and clarity.

G. Roberts Lunger, baritone, gave a concert in Jordan Hall on Tuesday eve-

ning, Jan. 9. He sang German, French, English, and American songs. Mr. Lunger sings in a quiet, unassuming manner, and with good musicianship. He has a baritone voice of rich quality and fine resonance, especially in the middle and lower registers. In the high voice, Mr. Lunger sometimes desired a greater effect than his voice seemed capable of accomplishing, with a consequent forcing of upper tones. His interpretation of Debussy's "Beau Soir" and "Nuit d'Etoiles" showed atmospheric sense and good control of pianissimi and legato. Thought and feeling characterized his performance of Salvatore Rosa's "Star vicino al l'lel' idolo." Frederic Tillotson, at the piano, played the accompaniments with exceptional skill and taste.

The Music Lovers' Club, Edith Noyes Greene, president, gave its regular

monthly musicale at Steinert Hall, on Tuesday morning, Jan. 9. The soloists were Claire Mager, soprano; Georges Mager, tenor; Barbara Werner Schwaab, violinist; Elizabeth Cook Long, contralto; Edward McHugh, baritone; and Elizabeth Siedoff, pianist. Miss Siedoff gave brilliant and sonorous interpretations of works by Brahms, Liszt, Ravel, and Rachmaninoff. Her performance disclosed a pianist of signal musical taste and feeling.

William H. Richardson, baritone, and Maud Cuney Hare, pianist and lecturer, gave a picturesque costume recital of songs of the Orient and the Tropics at the Copley Plaza on Thursday afternoon, Jan. 11. The pianist preceded each song with interesting explanatory remarks, and then joined Mr. Richardson in expressive performances of the quaint and exotic songs of the Orient and Tropics.

Fresh Project to Give Opera in New England Develops in Boston



Charles D. Malaguti, President of the Cosmopolitan Opera Company and Its Subsidiary, the Boston Civic Opera Association, and Ella Kolar, Who Will Be Prima Donna of the Newly Formed Association



BOSTON, Jan. 15.—A new opera company, to be known as the Boston Civic Grand Opera Association, has been formed to present standard operas in Boston and New England. This Association is a subsidiary of the Cosmopolitan Grand Opera Company, which was recently organized by a group of Boston men to further the interests of opera in Boston. Charles D. Malaguti, a prominent leather merchant and patron of music, is the president and general manager of both companies. The trials and dangers which American singers have suffered abroad prompted Mr. Malaguti to organize in Boston an opera company which would give these singers the opportunities they sought in Europe. Mr. Malaguti is planning to bring over European teachers and conductors to educate young singers. Associated with Mr. Malaguti is Fortunato Sordillo, a prominent musician and music dealer, who is vice-president of the company. Ella Kolar is to be the leading prima donna. She is known to Bostonians as soloist on several occasions with the Italian Symphony and with the

Eighteenth Century Orchestra. The Cosmopolitan Opera Company is capitalized for \$100,000. Guarantees have already been given for the use of the Boston Opera House for a season of four weeks next fall. Steps are being taken to acquire the necessary scenery and to engage the artists for the different operas. These plans are at present in a tentative state.

H. L.

Fabrizio Plays in Brockton

BROCKTON, MASS., Jan. 13.—Carmine Fabrizio, violinist, and Alfred De Voto, pianist, were heard in a concert in Pythian Temple on Sunday evening, Jan. 7. Mr. Fabrizio played compositions by Saint-Saëns, Riccardo Zandonai, Kettenloeffler, Ysaye and Vieuxtemps, disclosing brilliance of technique, purity of tone and interpretative ability. Both musicians were received enthusiastically.

W. J. P.

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[Continued from page 1]

the rôle. She made a pleasing impression, singing with good musical intelligence and enunciating the text clearly. The audience left no doubt of its favor.

Mr. Marshall proved his versatility by turning from *Samson and Eleazar* to the lyric music allotted to the *Hermit*. Most of the rôle lies for him in the middle register, and he sang it in *bel canto* style, comparable to any Italian. His voice was velvety in its smoothness, rich in tone, and filled with tender sympathy. It rang out clearly in the high notes, and evoked a tumultuous burst of applause in the solo in which the *Hermit* relates the cause of his solitary exile.

The minor rôles were well taken by Edouard Cotreuil, Milo Luka and José Mojica. The words of the singers, if not clear at all times, were yet distinct enough to allow the action of the play to be followed with ease, without the aid of a libretto. Adolph Bolm, Miss Ludmila and the ballet did exquisite work in the dream ballet. Giorgio Polacco brought out the many beauties of the music by his masterly conducting.

"Snow Bird" was followed by "Pagliacci," with Miss McCormic singing, for the first time, the rôle of *Nedda*. The performance was made the occasion of an ovation for Mr. Marshall, the *Canio*, who received numerous curtain calls after the Arioso. Casare Formichi sang the Prologue with opulence of tone. Miss McCormic acquitted herself very satisfactorily in her new part. Pietro Cimini conducted with his accustomed musicianship.

"Marta," given on Thursday evening, was the last revival of the season. Richard Hageman conducted, and was the recipient of much applause, the first tribute coming to him after the overture. Tito Schipa and Edith Mason were received with clamorous enthusiasm, the latter breaking the "no encore" rule by repeating the "Last Rose of Summer" in English. Miss Mason's beautiful soprano voice had full opportunity for display in the melodies of Flotow. She thrilled her audience in the easy negotiation of soaring phrases.

Mr. Schipa held up the action with the "M'appari" aria, and had to return many times to the stage to acknowledge the applause. He used his unusual voice in so musicianly a manner that it lacked little of the ideal.

Ina Bourskaya also contributed largely to the success of the performance. She was a charming figure as *Nancy*, full of fun. She sang the ornamental music with the lightness and ease of a soprano.

Vittorio Trevisan, as *Tristan*, added a delicious impersonation to his gallery of buffo characters, and evoked many a hearty laugh. Giacomo Rimini, as *Plunkett*, did good work.

Twelve girls named Martha occupied two of the boxes. They were chosen as the most beautiful from among 500 Marthas in Chicago. They were the guests of Mr. Schipa.

Favorites Repeated

The week opened with the third performance of "Rigoletto," on Sunday afternoon, Amelita Galli-Curci and Mr. Schipa appearing in the opera for the first time this season. Mr. Formichi again sang the title rôle. Mme. Galli-Curci received an ovation, after her "Caro Nome," that rivalled the demonstration accorded her on her first appearance in America five years before. Mr. Schipa, as the *Duke of Mantua*, gave a beautiful exhibition of singing. His voice has become bigger and even more beautiful than it was a year ago. Hector Panizza conducted.

"Samson et Dalila" was repeated on Monday night with Louise Homer and Mr. Marshall in the leading rôles and Mr. Formichi as the *High Priest*. The bâton was in the hand of Mr. Polacco. The theater was sold out, even the four press boxes being requisitioned for the public. This happened but once before,

the occasion being the last performance of "Mefistofele" with Feodor Chaliapin. It was all the more remarkable in view of the fact that "Samson et Dalila" has never before been a drawing card at the Auditorium Theater.

"Manon" was repeated on Tuesday night with the same cast as before: Mme. Galli-Curci as *Manon*, Mr. Schipa as *Des Grieux*, Désiré Defrère as *Lescart*, and Mr. Cotreuil as the elder *Des Grieux*. Mr. Hageman conducted.

Mary Garden made her return to the company on Wednesday night in "L'Amore Dei Tre Re." The cast was the same as earlier in the season: Miss Garden as *Fiora*, Virgilio Lazzari as *Archibaldo*, Georges Baklanoff as *Manfred*, and Giulio Crimi as *Avito*. Mr. Polacco conducted.

Mary Garden Sings "Tosca"

"Tosca" was repeated on Friday evening, with Miss Garden making her first appearance in the title rôle in eight

years. The rest of the cast was as in previous performance: Giulio Crimi as *Mario*, Mr. Baklanoff as *Scarpia*, and Mr. Trevisan as the *Sacristan*. Mr. Panizza was the conductor.

Nothing that Miss Garden has yet done in Chicago has been more individual or made a deeper impression than her portrayal of Sardou's heroine in this performance. Her whole interpretation of the rôle has changed in the eight years since she was last seen in the part here. Entirely unconventional and untraditional, she gripped the spectators with the vigor and power of her characterization. The second act belonged to her, yet she inspired in her co-workers a flame that brought forth their best acting of the season. She was a restless, flamboyant *Tosca*, and colored her tones to the mood of the text. Although the rest of the singers used the Italian words, Miss Garden sang the rôle in French except for the "Vissi d'Arte" aria.

"Traviata" was repeated at the matinée performance on Saturday with the same cast as before: Mme. Galli-Curci as *Violetta*, Mr. Schipa as *Alfredo*, and Mr. Rimini as *Germont*. Mr. Polacco conducted. This was Galli-Curci's farewell performance of the season.

C. Q.

VISITORS END LULL IN SUNDAY EVENTS

Flonzaleys, Cortot, Elena Gerhardt and Leone Kruse Give Programs

CHICAGO, Jan. 13.—There was a decided slump in Sunday recitals during the holidays, but figures took an upward trend again the first Sunday afternoon of the New Year, when the Flonzaley Quartet, Alfred Cortot, Elena Gerhardt, and Leone Kruse presented programs of rare distinction and quality.

The second appearance of the Flonzaleys this season was greeted by a small house at the Blackstone Theater. The perfect harmony and understanding between the individuals give a grateful sense of repose to their work. They played Bax's Quartet in G, Haydn's Quartet in B Flat, the Andante Cantabile and Scherzo from Tchaikovsky's Quartet, Op. 11.

Alfred Cortot, pianist, has been received with unusual interest in his recent visits to Chicago, the first time as soloist with the Chicago Symphony, and, on Sunday afternoon, in recital in Orchestra Hall. His playing is intellectual, tempered with imagination and poetry. He rises above the mechanical side of his art, causing his auditors to forget that such a thing as technique exists, carrying them along by the beauty of his interpretations, the exquisite taste and the finely blended sentiment and passion. The Chopin Preludes were tonal pictures of delicate beauty. Numbers by Saint-Saëns, Liszt, Debussy and Albeniz were played with the same finish and impeccable musicianship, and there were insistent demands for extras which kept the pianist busy until nearly six o'clock.

Elena Gerhardt, soprano, gave her second song recital this season at the Studebaker Theater, varying her usual program of German lieder with a group of songs in English, "When I Bring to You Colored Toys," "The Sleep That Flits on Baby's Eyes," by John Alden Carpenter, "Japanese Death Song," by Sharp, and "Pastorale," by Carey. Her English was excellent, each word being sung with distinctness. She portrayed the moods of these numbers with unerring judgment and discretion. The "Japanese Death Song" was interpreted with dramatic intensity. She began her program with a group of Schumann

songs which were sung with the rare art of the lieder singer. These were followed by the English numbers and groups by Brahms and Wolf. She was assisted by Meta Schumann, whose artistic accompaniments added to the general excellence of the program.

Leone Kruse, soprano, made her first appearance in song recital at the Playhouse in a program designed to show the singer's art in various phases. She has poise, a voice of rich quality and large volume, and her English is clear and certain.

C. Q.

SIGRID ONEGIN IN DEBUT

Metropolitan Mezzo-Soprano Sings First Local Program

CHICAGO, Jan. 13.—Sigrid Oegin, mezzo-soprano of the Metropolitan Opera, made her first appearance in Chicago in a concert in Orchestra Hall on Friday evening. She has a voice of rich timbre, of unusual range, and of great beauty throughout. There is a dramatic force to her interpretations which makes her work compelling.

Schubert's "Erlkönig" and Brahms' "Sapphische Ode" were sung with imagination and deep feeling. In the Schubert song Mme. Oegin's voice told of the terror in the young child's heart. Her lower tones were of the old style contralto quality, thick and rich, and her upper tones were opulent. She made a very favorable impression on the large audience. Michael Raucheisen played her accompaniments.

Rosa Raisa and Rimini Signed for Opera Next Season

CHICAGO, Jan. 13.—Rumors that Rosa Raisa and Giacomo Rimini would not return to sing with the Chicago Civic Opera Association next season were quieted when it was learned that both artists recently signed new contracts for a twenty-two weeks' season. They were the first artists to be signed for next year. Mr. Rimini has proved one of the most dependable baritones of the present season, having sung twenty-five times in ten different rôles.

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CONCERT GIVEN AS THOMAS MEMORIAL

Stock Conducts Favorite Works of Orchestra's Founder

CHICAGO, Jan. 13.—The annual Theodore Thomas Memorial Concert was given on Saturday night by the Chicago Symphony in Orchestra Hall. Frederick Stock, who succeeded Mr. Thomas as leader of the orchestra, has chosen suitable music each year to mark the anniversary of this great conductor's death.

The program on this occasion included Beethoven's "Eroica" Symphony, Strauss' tone-poem, "Ein Heldenleben," and the finale from Wagner's "Rheingold." Beethoven's "Eroica" was interpreted by Mr. Stock with a variety of tone shading and with changing mood and style. The Scherzo was especially well played, with a light, elastic touch in keeping with the composer's idea.

The Strauss tone-poem received a brilliant interpretation. Strings, brass and wood wind were held firmly together with a masterly hand, but with each new hearing of this work one feels doubt as to its longevity. Jacques Gordon, concertmaster, played the violin obbligato with a tone of rich beauty and brought out the ornamental figuration with dazzling radiance.

The concert closed with the "Rheingold" music, played with solemnity and power. Theodore Thomas was one of the first to undertake a Wagner campaign and to create public interest in this composer's music, so that a memorial program to him would scarcely be complete without this testimony to his faith and foresight.

C. Q.



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Musical Supremacy of the West

Claudia Muzio, Before Learning Own Rôle, Studies Others in Opera

CHICAGO, Jan. 13.—Claudia Muzio, dramatic soprano of the Chicago Civic Opera Association, has signed a contract with the managerial firm of Harrison and Harshbarger, giving them the exclusive control of her activities in the concert field in the United States and Canada for the next five years.

Miss Muzio has been one of the outstanding figures in the productions of the Chicago Opera this season. In a recent interview she gave some hints on studying for opera. "I have very definite ideas about studying a new part," she said. "Before going over my own rôle I learn the parts of the different singers. It is a big help to an artist to know what the other singers have to do and I can always feel a part more thoroughly in this way and it is not necessary for me to keep an anxious eye on the conductor."

"An artist must be quick-witted, because there are times when one is placed in tight corners and it is up to the singer to extricate herself without letting the audience know that anything is wrong. A tenor may forget a phrase or two or jump ahead a few bars and if the soprano can step in and bridge the gap everything will proceed smoothly and no one will be the wiser."

Miss Muzio is a child of the theater. Her father was assistant stage manager at Covent Garden, London, and later at the Metropolitan Opera House, New York. As a little girl she knew all the great singers and artists of twenty or more years ago, and as she grew older she watched their work carefully, little thinking that at some future time this knowledge would be of benefit to her.

"I was not intended for an operatic career," says Miss Muzio, "I showed con-



Photo by Solberg
Claudia Muzio, Dramatic Soprano of the Chicago Opera

siderable talent for the harp and piano and my studies were directed along those lines. I had never sung as a child and it was not until I was nineteen years old

that my piano teacher, Mme. Casloni, discovered that I had a voice. She had been a famous contralto in Italy and since her retirement from the stage had taught voice and piano. She told me my voice was naturally placed and that I could begin coaching for the opera at once. Under her severe tutelage I made good progress and at the end of a year's study made my début in Massenet's 'Manon' at Arezzo.

"It sounds very simple and easy when telling about it, but I have never ceased to work ever since I made my début. I had an advantage over most singers, because I had lived in an operatic atmosphere practically all my life. I had helped my father from the time I knew how to write and had copied his mise-en-scene books for the different operas. I had about as good a working knowledge of opera as one could possibly have, and at the age of fifteen could have staged an opera."

Although born in Italy, Miss Muzio was taken to London when she was two years old. She has been singing a little less than ten years.

Immediately after the close of the Chicago Civic Opera Association's tour, Miss Muzio will leave for Paris where she is to appear in two performances of 'Aida' at the Opéra. From there she will go to Monte Carlo for twelve performances, appearing in 'Tosca,' 'Aida,' 'Pagliacci' and 'Monna Vanna.' She is engaged for twenty performances next summer at the Teatro Colon in Buenos Aires, after which she will go to the Municipal Theater in Rio de Janeiro for fifteen performances.

C. Q.

Program at Musicians' Club

CHICAGO, Jan. 13.—Louise Hattstaedt, Winter and Gwennie Williams Evans, sopranos; Grace Welsh and Aletta Tenold, pianists, and Natalie Robinson, violinist, gave a program for the Musicians' Club of Women in the Fine Arts Recital Hall on Monday. Mrs. Winter sang numbers by Pergolesi, Schumann, Reger, Grieg, and Tchaikovsky. Mrs. Evans sang "Deh vieni, non tardar" from Mozart's "Nozze di Figaro" and a group of small numbers. Miss Welsh played Dohnanyi's Capriccio in F Minor, a valse by Debussy, an intermezzo by Brahms, and her own composition, "Caprice." She was assisted by Miss Tenold in an excellent performance of Rachmaninoff's Suite for Two Pianos. Miss Robinson played a group of violin numbers.

Cyrena Van Gordon Entertains Chorus

CHICAGO, Jan. 13.—Cyrena Van Gordon, mezzo-soprano, recently gave a dinner at the Iron Lantern Inn for more than 100 members of the chorus, stage hands and electricians of the Chicago Opera. Miss Van Gordon was heard in the first of a series of twilight musicales at the Opera Club on Tuesday afternoon. She was accompanied by Alma Putnam.

Toys on Concert Tour

CHICAGO, Jan. 13.—Ernest Toy, violinist, and Eva Leslie Toy, pianist, are making an extensive tour throughout the state of Kansas, under the auspices of the University of Kansas. They will not return to Chicago until the last of April, as they plan to tour Iowa and the southern part of Minnesota after fulfilling their concert dates in Kansas.

"Messiah" Repeated

CHICAGO, Jan. 13.—"The Messiah" was given for the second time on Sunday evening at the Irving Park First M. E. Church, Noble Cain conducting. Orpha Kendall Holzman, soprano; Mary Welch, contralto; Rollin Pease, bass, and Harold Rigler, tenor, were the soloists.

CHICAGO, Jan. 13.—Edith Orenstein, a pupil of Mrs. Herman Devries, recently sang "Il est doux, il est bon," from Massenet's "Hérodiade," and "Une nuit de mai," by Goring Thomas, in a concert given in Academy Hall by several junior members of the Chicago Artists' Association. Mrs. Devries played Miss Orenstein's accompaniments. Others taking part in the program were David Scheinfeld, violinist; Hadassah Delson, pianist, and Irene Skinner, dramatic reader.

Woman's Club Hears Artists

CHICAGO, Jan. 13.—The Chicago Woman's Musical Club presented Alvina and Gladys Petersen, sopranos, and Milan Lusk, Bohemian violinist, in recital on Thursday afternoon, Jan. 4. The Misses Petersen sang Delibes' "Serenade," Brahms' "The Gipsies," Campana's "See the Pale Moon," Bishop's "Lo, Here the Gentle Lark," and Mendelssohn's "On Wings of Song." Mr. Lusk played Sarasate's Spanish Dance, No. 8, "Humoresque" by Kocian, "Perpetuum Mobile" by Dvorak, "Poème" by Fibich, "Romance" by D'Ambrosio and a concert transcription of the Sextet from Smetana's "Bartered Bride."

Mr. and Mrs. Kinsey Leave for Coast

CHICAGO, Jan. 13.—Carl D. Kinsey, manager of the Chicago Musical College, and Mrs. Kinsey left for California on Wednesday morning for a month's vacation. They will spend most of their time in Beverly Hills and at Coronado Beach, and will motor to San Francisco for a few days during their stay.

Raymond O'Brien Gives Recital

CHICAGO, Jan. 13.—Raymond O'Brien, baritone, gave a recital at the Chicago Woman's Athletic Club on Thursday morning, singing numbers by Scarlatti, Haydn, Bach, Wolf, Schumann, Gretchaninoff, Arensky, Leoncavallo, Fauré, Hahn, Duparc, Dobson, Josten and Page. Alma Birmingham was the accompanist.

Gladys Swarthout on Recital Tour

CHICAGO, Jan. 13.—Gladys Swarthout, soprano, has recently appeared in recital in Superior, Wis., Duluth, Wis., Little Falls, Minn., Brainerd, Minn., La Crosse, Wis., Fargo, N. D., St. Joseph, Mo., and Des Moines, Iowa. She has been successfully using a group of songs by Robert Yale Smith, "The Moon," "Nocturne of Love," "Oh Happy Wind" and "A Rainy Day" on all her programs.

CHICAGO, Jan. 13.—Franz Proschowsky, vocal teacher, will leave for New York, where he will act as vocal coach to Amelita Galli-Curci during her engagement at the Metropolitan Opera. He will resume his classes here in about six weeks.

CHICAGO, Jan. 13.—Mr. and Mrs. Glenn Dillard Gunn gave a reception on Friday evening in honor of Mme. Colberta Millett of Milan, Italy.

ANNE ROSELLE HEARD

Appears on Program with Maier and Pattison

CHICAGO, Jan. 13.—Anne Roselle, soprano, and Guy Maier and Lee Pattison, pianists, were the artists engaged for final Kinsolving morning musicale at the Blackstone Hotel. Miss Roselle sang two groups of miscellaneous numbers and an aria from Verdi's "Trova-tore." Her tone was of good quality and her voice sounded delightfully clear and fresh. "L'Invitation au Voyage" by Duparc, and "Chanson Norvegienne" by Fauré found the singer in her happiest mood.

Mr. Maier and Mr. Pattison again demonstrated their unusual two-piano art in the interpretation of a Barcarolle by Rachmaninoff, Saint-Saëns' own arrangement of his "Danse Macabre" and Mozart's Sonata in D. Each artist submerged his personality and individuality sufficiently to make the two pianos respond as a single instrument, and the result was a richness and fullness of tonal coloring.

Eighty-seven Enter Contest

CHICAGO, Jan. 13.—Eighty-seven contestants have entered the contest for voice, piano and violin which has been arranged by the Society of American Musicians. The prize to be awarded will be an appearance as soloist with the Chicago Symphony, in the series of popular concerts conducted by Frederick Stock. The final trials, to be held on March 14 at Orchestra Hall, will be open to the public. On account of the unexpectedly large number of contestants, there must be four extra preliminary contests in addition to the three preliminary contests originally planned. Lyon and Healy have donated their hall for four evenings in February for the extra contests.

Musicale at Chicago Beach

CHICAGO, Jan. 13.—Anna Burmeister, soprano; Mary Welch, contralto; Cooper Lawley, tenor, and Arthur Ranous, baritone, were the artists at the Chicago Beach Hotel musicale given on New Year's eve. Robert MacDonald provided admirable accompaniments.

TOLEDO, OHIO

JAN. 13.—The Toledo Symphony Orchestra, Louis H. Clement, conductor, gave the third concert of its present season on Jan. 7, at Keith's Theater, with Joseph Gorner, violinist of the Detroit Symphony, as soloist.

The program opened with the Overture to Weber's "Oberon" which was followed by Beethoven's Symphony No. 2, and closed with the Dances from "Prince Igor," by Borodin. Mr. Gorner gave an excellent performance of the second and third movements of Bruch's Concerto in G Minor, and also played a group of smaller numbers. Mrs. Otto Sand was at the piano for Mr. Gorner.

J. HAROLD HARDER.

PONTIAC, MICH.

JAN. 13.—W. A. Harding, chief examiner of the Extension Department of the Sherwood School of Music of Chicago, conducted a normal class on Jan. 8, at the Institute Conservatory for the teachers and students of the Sherwood Extension Department. The morning lecture was based on memorizing and the afternoon on technique, accurate musical reading and theory. The evening program consisted of four piano solos played by students of Elizabeth Thorpe, followed with an address by Mr. Harding, giving the history of the Sherwood School.

MRS. W. F. JACKSON.

Erika Morini, violinist, left early this month for a Western tour, which will include recitals in Chicago, Detroit, Dayton and Cincinnati, and appearances as soloist with the Minneapolis Symphony in St. Paul and Minneapolis, under the baton of Walter Damrosch, in which latter cities she will play the Spohr concerto.

Suzanne Keener, coloratura soprano of the Metropolitan Opera, is now on her first tour of cities of Canada, in the course of which she will appear in Montreal, Toronto, Quebec, London, Ottawa, Saskatoon, Hamilton and Peterborough.

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Lalo's Place in Music Considered on Eve of Hundredth Anniversary

[Continued from page 3]

Vaucorbeil added insult to injury by inducing Lalo to write the music for a ballet named "Namouna," based on portions of Casanova's "Memoirs." It was a thoroughly distasteful task, but Lalo, working fourteen hours a day, completed it in three months, and managed to produce some of his best music in the score. Before he had finished his rich and colorful orchestration he suffered a stroke of paralysis at a rehearsal. Gounod, a loyal friend, begged the privilege of adding the final touches. But Fate had still further disappointments in store for the composer who, now in his fifty-eighth year, saw no future for the opera which he considered his finest work. In a scene in the first act of "Namouna" Mme. Sangalli, the *première danseuse*, was expected to light and smoke a cigarette. Merante, another dancer, demanded that this effect be cut out, on the ground that he was about to use it in a ballet which he had in preparation. Vaucorbeil, frightened by threats of a lawsuit, decided that Mme. Sangalli should roll but not light the offending cigarette. Then came the crowning stroke. Sangalli injured her foot and "Namouna" was postponed. There followed cruel rumors that the music had been found unsatisfactory. There was talk of producing Ambroise Thomas' "Françoise de Rimini," and the newspapers hinted that if Sangalli were unable to appear Rosita Mauri would be substituted. This fired Sangalli to the tart response "I shall rehearse Saturday, March 4, and on Monday the 6th I shall dance 'Namouna' or I shall be dead!" She danced. But Lalo's music, especially in rhythm, was too unusual for the *hoi polloi*. They sneered at it, and his enemies worked against him, with the result that the ballet had only fifteen performances. Later this work was transferred to the concert stage in the form of an orchestral suite in five movements, and immediately met with the success it so richly deserved.

Victory at Last

In 1888, tired and saddened by the unending struggle, Lalo's great opportunity came. The premiere of "Le Roi d'Ys" on May 7 won for him the high regard of both the public and the musicians. Yet even up to the end of the first act the fate of the opera hung in the balance. With the beginning of the second act popular approval began to mount, and at the close of the perform-

ance it was evident that Lalo had achieved a real triumph. Nearly all the arias had to be repeated, and fortunately the cast was a good one, although the settings were not all that could be desired. Within a year the work was sung at least 100 times, and Lalo became a public idol.

"Le Roi d'Ys" was announced for production at the Metropolitan Opera House, New York, within twelve months of its Paris premiere, but the first American performance took place in New Orleans in the old French Opera House on Jan. 30, 1890, and it was thirty-two years later that the Metropolitan gave the work, with lavish settings and a cast that would have thrilled the veteran Frenchman could he have lived to hear it. It included Rosa Ponselle, Frances Alda, Beniamino Gigli, Giuseppe Danise and Léon Roithier. But thirty years of musical progress had left their impress on the score. It achieved only a modest success.

After the production of "Le Roi d'Ys" Lalo composed a concerto for piano, played for the first time by Diemer in 1889, and the music to a pantomime, "Nero," which was produced at the Hippodrome in Paris a year after the composer's death. He left one act of an unfinished opera, "La Jacquerie," written to a libretto by Edouard Blau, who had proved such an admirable collaborator in "Le Roi d'Ys," and Mme. Simone Arnaud. This was completed by Arthur Coquard and produced with Marie Delna in the leading rôle at Monte Carlo in 1895. It won an immediate success.

His Best Known Works

Lalo is best known through his two violin works, the "Symphonie Espagnole" and the Concerto in F, and the Concerto for Cello and Orchestra in D Minor, yet there is much beautiful music to be found in his purely orchestral and chamber music. He was a master of orchestral coloring, and while his individuality is not pronounced, there is a piquancy in his harmonic scheme that flavors his creations with originality.

To the end he was a man of commanding presence. Though short in stature, he had a strong physique, with a noble head and clear, brilliant eyes. He had the manner of a gallant courtier, and his soirées attracted the élite of Paris. He was not elected a member of the Institute because he steadfastly refused to curry favor with the powers that be, but after the triumph of "Le Roi d'Ys" the Acadé-

mie conferred on him the Prix Monbline. He had been made Chevalier of the Légion d'Honneur in 1880 and an Officer in 1888. A monument to him was unveiled last summer in his birthplace, Lille. Alfred Bruneau, the composer, made the principal address and the Lille Choral Society sang a composition written for the occasion. The monument is surmounted by a bust of Lalo and underneath are figures of *Rozenn*, *Margared* and *Mylio*, the three important characters in "Le Roi d'Ys."

Although he lived to enjoy only a few years of popularity, Lalo's name is enrolled among those who have made the music of France famous.

SYDNEY DALTON.

TORONTO, CAN.

Jan. 13.—Music played a prominent part in the Christmas season, as usual. In many of the churches on the Sunday previous the services were greatly enriched by special musical programs. In front of the City Hall a choir of more than 100 voices sang carols on Saturday evening. The words were thrown on a screen so that the public could join in the singing. The members of the choir were drawn from the Bell Telephone Chorus and the Toronto Male Chorus, accompanied by the Salvation Army Citadel Band. On Thursday, Friday and Saturday the Murray-Kay Choral Club conducted by Edward L. Crawford, sang Christmas carols in the Murray-Kay store, Stanley Hatt, boy soloist, assisted, and in an anthem, "O Holy Night," the solo obbligato was sung by Mrs. Edith E. Bedgood. Christmas choral concerts were given in Massey Hall under the auspices of the *Daily Star*. They were free to the public.

WILLIAM J. BRYANS.

Feodor Chaliapin, Russian bass, is now on his first extensive concert tour of America, appearing this month in the following cities: Pittsburgh, Wheeling, Cleveland, Cincinnati, Milwaukee, Chicago, Grand Rapids, Detroit, Toledo and Buffalo. In February Mr. Chaliapin will appear in Denver and cities on the Pacific Coast. The tour is under the joint direction of the Metropolitan Musical Bureau and S. Hurok.

Marion Armstrong, Scotch-Canadian soprano, will appear at the Strand Theater in Albany, N. Y., during the week of Jan. 22, presenting a program of Old Scottish songs. Miss Armstrong is to make a concert tour through Nova Scotia, opening in Sydney early in March.

SYRACUSE HEARS QUARTET

Letz Ensemble Plays to Big Audience—Hempel and Courboin in Recitals

SYRACUSE, N. Y., Jan. 13.—One of the most interesting of recent musical events was the concert of the Letz Quartet at the Temple on Jan. 3, under the auspices of the Morning Musicales, Inc. The organization gave a program of distinction which was enjoyed by a large audience. In Christmas week the Morning Musicales gave a guest musicale, when the Syracuse Symphony was the attraction, with Dr. William Berwald conducting and Dr. Adolf Frey, pianist, as soloist.

Frieda Hempel charmed a large audience just before Christmas in her "Jenny Lind" program at the Mizpah and was followed by Charles M. Courboin in a pleasing organ recital. Both artists appeared here under auspices of the Recital Commission. Daisy Jean, cellist, and Jean Wiswell, pianist, have been heard by a number of clubs and at the Museum of Fine Arts under direction of the Godard music house. In the course of their stay an invitation concert will be given at the Mizpah. George Porter Smith, violinist, pupil of Leopold Auer, was the artist at the Salon Musicale last Friday afternoon at the residence of Mrs. Grant D. Green.

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New Books for the Music Lover's Shelf

[Continued from page 9]

the author, who is also a conductor of repute. The Symphony Band bearing his name embodies the theories of band construction advocated by him; theories justified by actual performances.

H. L.

Weight and Relaxation

"THE foremost cause for so many disappointments among aspiring piano students," says Jacob Eisenberg, the author of "Weight and Relaxation Method for the Pianoforte" (New York: Jacob Eisenberg Publishing Company), "may be attributed to lack of positive or conscious knowledge of the mechanical details in piano playing." To remedy this is the purpose of the small volume, which, with the aid of many illustrations, concisely outlines the principles of the "weight and relaxation" system.

The first aim of the student, according to Mr. Eisenberg, is "to eliminate as

many unnecessary motions as possible and . . . to do everything in his power to make the mechanical part of his playing simple." The correct position, therefore, is the most natural one: that which gives maximum of results with the minimum of effort. To direct this effortless activity, the mind must be trained.

The author states dogmatically that the weight and relaxation method is the only one by which ease, grace, and proper quantity and quality of tone may be achieved.

He lays down the principle: "Employ the weight of the arms for quantity and quality of tone, and conserve energy . . . by maintaining relaxed muscles. . . . All playing must come from the shoulders, including extreme pianissimo effects."

Further points developed in the manual concern a method of employing weight in equalizing the strength of the fingers, of which the fourth and the fifth are normally the weakest; the mastery of correct hand position; development of touch and tone; mastery of staccato playing (described as essentially a whole-arm operation); and the principle of "transfer of weight," essential in legato playing. The important matter of accent, which so intimately concerns phrase-proportion and nuance, is considered in paragraphs dealing with the general subject of dynamics. Concluding sections give many suggestive hints to be utilized in practice.

Brief Biographies

WITH the avowed aim of making a volume of "story-sketches interesting to young people," Harriette Brower has prepared, in "Story-Lives of Master Musicians" (New York: Frederick A. Stokes Company) a collection of biographical chapters ranging from Palestrina to our own MacDowell. In a foreword the author declares that the lives sketched in her volume contain "a wealth of inspiration and practical guidance for the artist in any field." The struggles of a succession of musical geniuses are narrated in this book, at any rate, with a true story-telling flair. Exhaustive consideration of documentary evidence is manifestly out of place in such a work. As is fitting, one is furnished with colorful summaries of the careers and works of a number of outstanding creative personalities. In addition to a nucleus of names the inclusion of which is inevitable, there are considerations of César Franck, Grieg, Tchaikovsky, MacDowell and Debussy; the last-named, one regrets, receiving somewhat vague treatment. The book is illustrated with twenty-two half-tone portraits, many of them with facsimiles of the composers' signatures.



Photo © Ira L. Hill

Facts of American Music

(No. 5)

The growing popularity of MACDOWELL'S music and particularly "TO A WILD ROSE" necessitated the publishing several years ago of a vocal setting of that celebrated melody. The words were written by HERMANN HAGEDORN specially for use at the Peterborough Festival. The setting is issued together with five of the most favorite songs from Mr. MacDowell's list under the title SIX SELECTED SONGS, by EDWARD MACDOWELL. The volume is issued for high and low voice, by

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Speech and Song

IN its consideration of, and application to, the arts of vocalization and enunciation, the compendium, "Basic Elements of Speech, Song and Melody," written and published by Charles C. Miles of Chicago, contains interesting matter. The author first analyzes the vowel component of speech or song, demonstrating with some accuracy that the opening of "My Old Kentucky Home," for instance, is spoken or sung as follows: 'Dhah sah-awn shah-ihnz brah-ih.

He outlines the three objects of vocal practice for speech or song as improvement in (1) articulation, "the movements of the speech organs in production of sounds"; (2) resonance, and (3) enunciation. He states that "there are two processes carried on at the same time, the upper resonant voice (impression) in singing carrying the melody, and the lower voice (expression) . . . producing words."

For the use of the "back tongue," asserted to be "probably the most neglected in all methods of vocal culture heretofore," exercises are prescribed. Says Mr. Miles, in considering vowels: "The front-placed elements have not so much resonance as those focused farther back in the mouth, so the object of practice is to induce in the front-placed vowels approximately or nearly the broad and full sound of 'aw.' This may be accomplished by blending the vibrations of 'aw' into 'ee,' 'ih,' 'eh,' 'ay,' and 'a,' on the various pitches, both up and down the scale." Starting therefore on the tonic, and proceeding upward, one is advised to sing combinations such as 'taw-ih' (toy), 'vaw-ih's' (voice) and 'brah-ih' (bright), assigning twice the note-length to the second part of the "diphthong" as to the first. Whether this procedure would endow one with an individual diction remains undetermined. The process, which seems a practical one, is styled by the author "vowel scale equalization."

R. M. K.

Newark, N. J., Has New Concert Band

NEWARK, N. J., Jan. 15.—A new band, called the Newark Philharmonic Concert Band, has just been organized here under the leadership of Carl Bethel. The members are all affiliated with the local branch of the Musicians' Union and intend to play without aiming at monetary gain. Among the sponsors of the organization are William Curtis, president of the Musicians' Union local; Dr. Edward Schaaf, composer; George Morgenroth, Ernest Bogenhart, Edward Ruebsam and George Morrell.

PHILIP GORDON.

SEDALIA, MO.

Jan. 13.—Thurlof Lieurance appeared in concert at the Liberty Theater on Jan. 5, presenting the second program of the Artists' Course under the direction of the Helen G. Steele Music Club to a large and appreciative audience. Assisting Mr. Lieurance was his wife, Edna Wooley Lieurance, mezzo-soprano, and George P. Tack, flautist. I. N. Farris, for many years prominent in musical circles here, has joined Dr. Charles Reign's Scoville Evangelistic party as organist and is now with the party in Walla Walla, Wash., where a three-weeks' meeting is in progress. Mr. Farris was organist at the Central Presbyterian Church and for several years was organist at the Liberty Theater.

LOUISE DONNELLY.

LEXINGTON, KY.

Jan. 13.—Gaul's "The Holy City" was given at the Second Presbyterian Church on Dec. 24. The regular church choir was assisted by the Cathedral choir and a nine-piece orchestra. The soloists were Mrs. Drummond, soprano; Haitie Keith, contralto; Willis Downing, bass,



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and Edward Smith, tenor. Christmas music was sung by the Centenary Methodist Church choir, Mary Campbell Scott, director and soprano soloist. Harp and violin obligatos were played by Virginia Anderson and Henry Morehouse, respectively. A feature of Christmas Eve was the singing of carols throughout the city. Groups composed of the various church choirs and other musical organizations participated. At 6 p. m. all the carol singers assembled on the Court House steps and sang to a large number of listeners.

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Teachers Must Take Pains to Assist Backward Pupils, Says J. Lawrence Erb

(Continued from page 5)

The profession, if we may call it so, of music-teaching has never enlisted so many volunteers nor commanded such a wealth of financial returns, nor received such favorable consideration from the constituted educational authorities, as at this time—at least, never since the dawn of the Modern Era. Yet there is no agreement upon the part of music-teachers as to any essential matter concerning their very important work. The result is confusion where there should be clearness of thought—the study of music, we are assured, makes for orderliness of mind—distress or disgust upon the part of those who, in other educational lines, would gladly help us if they could, and a woeful lack of results for the parents who pay the bills and the students who spend often years under our guidance. They reach no goal, because they have none clearly defined. And the fault is largely ours as their music-teachers, for we lack an intelligent purpose.

While it is undoubtedly true that every impression which we receive makes its contribution to our education, it is none the less true that there is a real business of instruction and supervision, during the impressionable years of childhood and youth, which, except in rare cases, far outweighs the casual impressions otherwise received. Hence we might as well be frank and exclude from among the music-teachers those whose business is performance, whether it be the entertaining variety of the popular "show" or the inspiring recital or concert by the great artists and organizations. I would not, of course, exclude the deliberate educational work of these artists, especially where it is done along definitely educational lines. Some of the greatest artists are, as we know, also great teachers; but their teaching is not usually done from the concert-platform. The best educational processes include reasonable infusions of both the entertainment and the inspirational recital, but as incidents or episodes, not as the main business of education. The fact is that, without a doubt, the most essential and indispensable factor in the whole realm of music is the music-teacher, without whom the artist would find little response and the art itself would soon disappear.

The Rights of the Normal Child

Having then drawn our "dead-line," having given ourselves due credit for all that we are or ought to be, having established to our satisfaction how the world cannot wag without us, what are we going to do about it? What is our

job? To answer that question as briefly and yet as comprehensively as possible, let me put it thus: Our job is to bring musical expression, its idioms and usages of good taste, and a knowledge of some, at least, of its masterpieces, to the 110,000,000 people,—more or less,—of these United States of America. How we are to do this most effectively is our problem.

Every normal child has a right to such training in music as will best fit in with his talents and temperament. Probably it is also true—music-teachers are in the habit of thinking so, whether the rest of mankind agree or not—that a certain amount of this training should be provided by the State and possibly through the ordinary educational channels. That is, we are coming more and more to feel that an element so necessary as the esthetic in the scheme of education should be incorporated in the system of public education, and that the expense should be borne by the State, as the expenses of other phases of public education are borne. I do not at this point wish to enter into a discussion of the relation of the music-teacher to the public educational system, though this relation must be faced.

What has a parent a right to expect when a child enters upon the study of music? I should say that a parent should expect in music-study just about the same kind of results and in the same degree as in languages or mathematics or history. Which is to say that certain fundamental facts and processes and disciplines should be systematically presented, to the end that the students subjected to them may acquire the ability to use the tonal material effectively, to appreciate it when used by others, to know and understand the best music—that is, the best music that is fitted to their grade of development—and gradually to develop their personality through their music study that they may be better and stronger, more cultured and refined—for nobody has yet classed music among the forces which debase and degrade and coarsen, thank goodness—more orderly and law-abiding—in short, better citizens and members of society.

A Teacher's Reputation

Of course, such a program does not take into account the teacher's reputation as it may be gained through the exploiting of the talented and industrious pupil; but, to be frank with you, I believe the teacher usually gets too much credit for the pupil's success anyhow. Is it not true that the success of a teacher usually depends, not so much upon good teaching, as upon good

pupils? If this is not true, then my own experience and the observation of other teachers has taught me wrongly. As I see it, no matter how good the teacher, unless he has good pupils, you never hear of him.

At least the unprofessional scramble of teachers to acquire talented pupils at any cost leaves me no choice but to assume that this is true. Just as the success of a pupil in the grade or high school cannot be laid to any one member of the faculty, so the success of a music student depends upon a number of persons who have contributed to the final result exemplified in his success, not the least being his own brains and intelligent application. What I am trying to say to you is, that if we are really teachers, the first and most important consideration is not, "What effect will this or that pupil have upon my reputation?" but "How can I do the most for him?"

When I hear a teacher rebelling because a pupil is not sufficiently talented, or even refusing to teach a pupil on those grounds, I am unable to understand that teacher's psychology. Assuming that no unjustified promises have been made or encouragement held out and that the parent, or whoever pays the bill, has been given to understand the facts, what does it matter to the teacher, so long as he does his best by the pupil? If he is a teacher, he will be justified by the results under the circumstances.

No athletic director could possibly make a cadaverous, undersized boy into a heavyweight prize-fighter, but he can and often does—and takes much pride in the doing—build up the physique and spirit of that boy to the highest point of his efficiency and makes of him a much more useful and happy member of society. Just so, no music-teacher can create a concert voice or a virtuoso technique where Nature or early environment has decreed otherwise; but is it fair to doom a person under such circumstances to a joyless life when the study of music would inspire and up-build the spirit through the esthetic sense? Is it not rather true that the greatest comparative gain often comes to the one unfavored by Nature? Undoubtedly it is human nature to prefer to do the thing which makes a good showing; but the world would be a sorry place to live in if that were the basis upon which everybody worked. It is the need which, especially to a teacher, should be the paramount factor.

Care of the Backward Pupil

While the general educational system, as exemplified in the public and high schools, the colleges and universities, is far from perfect, it is after all about the best model yet devised for handling the children of the nation. You will notice that in these method and material are at all stages carefully calculated to meet the age and stage of development, also that the teacher is carefully trained to work most efficiently with the children under her care. School teaching is a profession. As a consequence, the children and young people of the nation are given an education which, in so far as facilities are available, does tend to prepare them for membership in a democratic society. Every child that desires may avail himself of these facilities, and, barring the human equation which is never quite capable of being eliminated, every child receives the same treatment as every other. Significantly enough, the general educational system concentrates its particular attention upon the backward child, in the belief that since he needs it more he should have it for the good of society.

There you have it! "For the good of society!" Or, to put it in another way, "To make the world a better place in which to live!" That is the phrase that I have been leading up to all this time as the purpose of music teaching. It is a genuinely American ideal, democratic in the truest sense, and involves a program big enough in all conscience for any one. But it presumes a definite focus upon the pupil rather than upon the teacher, upon the pupil's needs and—may I say it without being forcibly ejected?—the pupil's point of view and even the pupil's desires, rather than upon the strict letter of the law according to the Fathers. The leaders of thought assure us that the cure for the evils and weaknesses of democracy is more democracy. So the message to the forward-looking music-teacher is, "A more

comprehensive vision and an open mind as to methods and material."

In many years of dealing with people in general and educators in particular, it has been my experience that the great mass of them all are with us in our attempts to make the nation more musical. But too often they do not know what we are trying to do nor how to help us. Sometimes, in their eagerness to help, like little children "helping mother," they do more harm than good. May I suggest, then, that we cultivate the acquaintance and get the point of view of the populace, the "dubs," the "lowbrows," the Philistines, for unless we know them we cannot very well help them; and unless we can help them, in the last analysis, we cannot help ourselves. If people were already musical, I fear there would be little demand for our services as music-teachers. It is because of their lack of education that they need us and create our business for us. So many lines of industry and commerce must create a market. The music teacher has a market rivaling the Scriptural "fields white for the harvest," if he will but take the trouble to exploit it.

True, there are many annoyances to contend with, some of the most serious being found among music-teachers themselves, in their lack of teamwork, of a kindly and cooperative spirit, of ethical business and professional methods, and a host of other things which grow out of our imperfect humanity, but it is worth remembering that the great human race has made its upward progress through the instrumentality of the people as they were, not as they should have been. If we want really to make this a greater America and to contribute our share toward attaining the result, we shall have to forget differences and annoyances—even sometimes compromise in that very important matter of ideals,—and pull together for the goal.

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Frederick R. Wright Appears With Daughter—Zanelli a Visitor

By J. C. Wilcox

DENVER, Jan. 13.—Blanche Dingley-Mathews of Boston, piano teacher, who is conducting a three-weeks' master class at the Denver branch of her school, brought forward Frederick R. Wright and his daughter, Chellie Wright, both pupils of Mrs. Mathews, in recital on Jan. 2. Mr. Wright is a prominent corporation lawyer, who finds time in hours unclaimed by his professional duties to keep in practice a highly developed piano technique. In this program he played the Franck Prelude, Chorale and Fugue, and Nos. 1 to 6 inclusive of the Schumann Intermezzos, Op. 4. Miss Wright, who is still in her teens, played the Chopin Impromptu in F Sharp, Op. 36; two Debussy Preludes and the Brahms Rhapsody in B Minor. Equipped with

technical command, Miss Wright revealed also a well-balanced sense of musical values and a refined poetic feeling. The Brahms Rhapsody in particular was uncommonly impressive. The program closed with an effective performance of Godowsky's paraphrase for three pianos of Weber's "Invitation to the Dance." In this number Mrs. Mathews played the third piano. The large audience was enthusiastic.

For the third concert of Robert Slack's subscription series the artists announced were Grace Wagner, soprano, and Charles Hackett, tenor, with Powell Weaver as accompanist. First Mr. Hackett wired that it was physically impossible for him to come for this concert, and Renato Zanelli, baritone, was secured in his place. Another change had to be made when Mr. Weaver became ill in Kansas City and Mr. R. H. Mintener of Denver was at the last minute pressed into service. Mr. Zanelli, who had sung here twice before in Mr. Slack's concerts, was received as an established favorite. In songs of purely sentimental character his rich voice and emotional style carried him to pronounced success. Mr. Mintener acquitted himself creditably in a difficult task.

Mrs. Francis Redewill, soprano; Mrs. Raymond Battin, contralto; Howard Ewing, tenor, and R. H. Bloem, bass.
HELENA M. REDEWILL.

LONG BEACH CHEERS CALVE

"Messiah" and Cantatas by American Composers Sung—Pianist Heard

LONG BEACH, CAL., Jan. 13.—Emma Calvé was greeted with salvos of applause in the Municipal Auditorium on Jan. 4, when she was presented in concert by L. D. Frey, manager of the Long Beach Philharmonic Association. She was in excellent voice and the groups of classic and modern songs were beautifully sung, but it was in the final group, consisting of numbers from "Carmen," that she was irresistible, and all her fascination of vocalization and acting were shown. She was repeatedly recalled and responded with two encores. Ruth Hall, proved a delightful accompanist, and played two solos acceptably.

The fifth annual performance of Han-

del's "Messiah," under the leadership of Ada Potter Wiseman, was given at the First Presbyterian Church, with a chorus of sixty voices on Dec. 17. Mrs. Arthur J. Keltie was at the organ. The soloists were: Maude Darling Weaver, contralto, from Tucson, Ariz.; Dan Gridley, tenor, and James B. Anderson, bass. Mrs. Wiseman sang the soprano solos. Mrs. Weaver was again heard on Dec. 29, in a concert, assisted by Mrs. Wiseman, and Mrs. Keltie.

Special Christmas music was given in all the churches: Dudley Buck's "The Coming of the King" at the First Methodist, Rolla Alford, leader; "The Christ Child" by Hawley at the First Christian Church, L. D. Frey, leader, and "The New Born King" by Loveland, was sung at the Congregational Church, J. J. Falls, leader.

Brahm van den Berg, pianist, was presented in recital by Fitzgerald Music Co. on Dec. 16. Several numbers were repeated on the Ampico from recordings made by Mr. van den Berg.

Mrs. A. M. GRIGGS.

SAN ANTONIO GREET'S BAND

Toronto Irish Regiment Players Heard—Music Club Activities

SAN ANTONIO, TEX., Jan. 13.—The Irish Regiment Band of Toronto, Lieutenant J. Andrew Wiggins, conductor, appeared on Jan. 5 at Beethoven Hall, under the local management of M. Augusta Rowley. The program was devoted to Irish music. Soloists were Beatrice O'Leary, soprano; William Tong and R. E. Everson, cornetists; John Trenholme, bagpiper, and Jean McNaughton, dancer.

At a recent musicale of the San Antonio Musical Club, Mrs. J. G. Hornberger was in charge of the program which presented the Mozart Society in choral numbers, conducted by David Ormesher; Mrs. Mattie Rees, soprano; Gilbert Schramm, bass; Mrs. Paul Rochs, soprano; Mrs. J. G. Hornberger, soprano, and David Ormesher, tenor, in duets. Nora Deussen gave readings. The accompanists were Eleanor Mackensen, Mrs. L. L. Marks and Roy Repass. In behalf of the club J. H. Kirkpatrick presented Mrs. Lewis Krams Beck, president, with a silver basket in appreciation of her work for the club.

Mrs. Walter Walthall directed the semi-monthly meeting of the Tuesday Musical Club on Jan. 2, at the home of the president, Mrs. Eli Hertzberg. Mrs. Walthall read a paper on the subject "Characteristic Dance Music." Illustrations of dance forms were given by Leon and Mary Walthall, piano pupils of Eve-

lyn Harvey; Felix St. Clair, violin pupil of Julien Paul Blitz, accompanied by Mrs. Nat. Goldsmith; Evelyn Harvey and Ethel Crider, pianists.

GENEVIEVE M. TUCKER.

GREELEY, COLO.

Jan. 13.—Musical circles of Greeley have enjoyed two concerts by the Fortnightly Musical Club recently. The first was the initial appearance of the Greeley Women's Choral Club under the conductorship of Cornelia Hanna. Assisting on the program were Mrs. J. G. Hughes, accompanist; Mrs. Ruth Baker Thompson, contralto; and Margaret St. Vrain Sanford Neill, soprano. The second concert was given by the Olinger Male Quartet of Denver. Members of this quartet are Frank Farmer, Royden Massey, Everett Foster and C. C. Reid.

MARGARET SANFORD NEILL.

AMARILLO, TEX.

Jan. 13.—Singers of all types are rehearsing the choruses of the "Rose Maiden" and "Elijah" which are to be given here at the Spring Musical Festival during the second week in April. Many singers from surrounding towns of this part of west Texas are attending, thus bringing the chorus to 200. Arthur Middleton will sing the part of *Elijah*, and other solo parts will be taken by local singers. Emil F. Myers of the Amarillo College of Music is bending all of his energies toward making this the biggest musical event of the year for west Texas.

MRS. JOHN SHAWVER.

PHOENIX, ARIZ.

Jan. 13.—Louis Graveure, baritone, gave a delightful program of songs at the High School Auditorium recently under the local auspices of the Musicians' Club. Mr. Graveure's singing was at its best and met the spontaneous approval of his audience. Especially to be commended were the songs in English, which were given with much precision of diction. Arpad Sandor played satisfactory accompaniments. Trinity Choir of forty voices, conducted by Arthur Smith, organist, gave two performances of John West's cantata, "Story of Bethlehem," on Dec. 24 and 30, to audiences that taxed the seating capacity of the large cathedral. The solo parts were sung by


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Yolanda Mërö, Pianist, Will Return to Concert Platform After Year's Absence

(Portrait on front page)

AFTER a year's absence from the concert stage, Yolanda Mërö will be heard again in piano recitals next season. Mme. Mërö, who has made her home in America for a number of years, will make her reappearance in the musical world at a concert in London in April, and will play later in cities on the Continent, if conditions permit. She has not been idle during the past year but has worked on programs for her coming concerts in America. Mme. Mërö has an abiding faith in the classics, and, although she will probably include some representative modern works in her programs, she declares she finds her greatest pleasure in playing the older works. "I fear I am very old-fashioned when it comes to music," she says. "However, I do not think that one who is honest enough to admit that he does not understand what the modern music is about should criticize those who profess to know; for, after all, they may be in the right. I frankly admit that Debussy and Ravel are about as far as I can go with the moderns, but that is only my opinion and certainly does not affect the value of modern music. What is good and what is not is always a matter of taste, which is subject to constant change. A half-century ago Wagner was too advanced for many musicians, and more recently many of Strauss' ideas were too radical for general appreciation. Yet today both are considered out of date by the moderns. Some of the best music that has been produced in recent years has come from the pen of American composers. I refer to John Powell and Ernest Schelling, both of whom are extraordinarily gifted and have composed works of outstanding merit, and like many composers of the past, will probably receive more recognition in the future than they do now."

Mme. Mërö is a native of Hungary and received her training in Budapest under Augusta Rennebaum, who was at one time a pupil of Liszt. Upon concluding her studies, Mme. Mërö toured Europe with brilliant success, appearing both in

recital and with the leading orchestras. She has duplicated her European successes in both North and South America, where she is regarded as one of the most eminent pianists of her sex. Although she has won special recognition as an interpreter of the works of Liszt through her playing of his Second Concerto and other works, she will be heard next season in another orchestral number, the Grieg Concerto, a composition she has not played for thirteen years, and never in this country. She has lately gone under the management of Haensel and Jones, who are arranging a number of appearances in New York and several extensive tours for her. Mme. Mërö will return to this country for the summer, which she will spend at her place in Rockland County, New York.

H. C.

Public Appearances of Teacher Inspire Pupils, Affirms Harriet Foster



Harriet Foster, Mezzo-Contralto and Teacher of Singing

Harriet Foster, mezzo-contralto, who has been a successful vocal teacher in New York for several years, believes that one of the best ways in which a teacher can hold the interest of her pupils and inspire them to greater effort is to continue her work as a professional singer, in so far as she can adjust her work with her teaching schedule. It is necessary, she says, for the teacher to keep the point of view of the singer as

well as of the teacher, and declares that an occasional public appearance not only necessitates her continuing her own practice, but also engenders enthusiasm on the part of the students.

While Mrs. Foster does not have time to sing in public many times in the course of a year, she makes it a point to sing occasionally. One of her infrequent public appearances recently was as one of the soloists in a concert given at the Metropolitan Opera House by the Oratorio Society of the Christian Science Institute. She made a deep impression upon the large audience by her artistic delivery of an aria from Parker's "Horo Novissima." She had trained the alto section of the chorus and was largely responsible for its excellent work in the ensemble.

Chamber Ensemble Gives Concert at Mountain Lakes

MOUNTAIN LAKES, N. J., Jan. 13.—The Chamber Ensemble of New York, directed by Tadeusz Iarecki, gave a concert under the auspices of the local MacDowell Club in the Mountain Lakes Club Auditorium recently. Besides songs of Paderewski, Stokowski, Moussorgsky, Novak and Smetana, Mme. Llewellyn-Iarecka sang two new songs by her husband, "Subway Hour" and "The Fire Bringer," set to lyrics by Herbert Gorman and William Vaughn Moody respectively. The soprano was accompanied by the Trio del Pulgar, which also played Mr. Iarecki's Rhapsody, Op. 11, and Goossens' "Five Impressions."

HOLYOKE, MASS.

Charles M. Courboin, organist, gave an interesting program at the inaugural recital on the new organ at the First Congregational Church, on the evening of Jan. 3. Contrasted numbers showed to advantage the scope of the organist's unusual powers. "Invocation," by Mailly, and two short pieces by Alexander Russell were especially well received by the audience, which was very large. The Holyoke Music Club met at the home of Mrs. Russell W. Magna on Jan. 10. An American program was given by Mrs. Bagg, Mrs. Farr, Mrs. Lowe, Miss Prentiss, Miss Skinner, Mrs. McCullough, Mrs. Sawyer, Mrs. Chase, Mrs. Hill, Mrs. Parsons and Mrs. Clarke. The second rehearsal of the newly formed Oratorio Society was well attended. The committee is contemplating the engagement of four well-known soloists to sing with the chorus in "Elijah" in April.

HOWARD THOMAS.

TRENTON, N. J.

Jan. 13.—Music was a prominent feature at the recent meeting of the State Public School Teachers' Association held at the Stacy-Trent Hotel. At a special session of music teachers and supervisors presided over by Catherine M. Zisgen, chairman of the Teachers' Music Committee and Supervisor of Music in the Trenton Public Schools, addresses were made by Franklin G. Dunham of Fordham University; Gerald Reynolds of the Teachers' College of New York, and Mabel Rich of Camden, N. J. The Schuylkill Chorus of Philadelphia, an organization of fifty trained voices, was heard by a large audience recently at the Central Baptist Church. Frances Leedom Hess, reader of Philadelphia assisted on the program.

FRANK L. GARDINER.

ROCHESTER, N. Y.

JAN. 11.—An unusually fine concert was given in the Paley series last evening at the Eastman Theater by Ignaz Friedman, pianist, and Jacques Thibaud, violinist. Mr. Thibaud's fine tone and his exquisite interpretations won much enthusiasm from the big audience, as did also Mr. Friedman's brilliant playing. The two artists were heard together at the beginning of the program in the Brahms Sonata in G, which was beautifully played. Each artist then had a group of solos, Mr. Thibaud being very ably accompanied by Charles Hart. The Beethoven Sonata in C Minor for violin and piano closed the program. The audience recalled both artists many times.

MARY ERTZ WILL.

LAWRENCE, KAN.

Jan. 13.—The Bach Concerto in D Minor for two violins was a feature of

the first concert of the season given here last night by the University Symphony conducted by Edward F. Kurtz, head of the department of violin in the University of Kansas School of Fine Arts. The two violin parts were taken by Mr. Kurtz and Waldemar Gelte, also of the violin department. Beside other numbers were Beethoven's "Coriolanus" Overture, two entre acts and two ballets from Schubert's "Rosamunde." The entire program was unusually well played by the orchestra, which consists of fifty members.

C. H. GALLOWAY.

NEEDHAM, MASS.

Jan. 13.—The Needham Music Club Chorus, under the baton of John W. Crowley, recently sang Gounod's "Gallia" and Cowen's "Rose Maiden" at the Congregational Church. The soloists were Marjorie Warren Leadbetter, soprano; Ida Benjamin McKnight, contralto; Harold S. Tripp, tenor, and Walter K. Kidder, bass. Melvina A. Bailey, pianist; Edith C. May, organist, and Myra Pond Hemmenway, accompanist, assisted. Mrs. Leadbetter also sang a group of three miscellaneous solos. The work of the chorus was unusually good. Mabel Richardson, soprano; Emma G. Treadwell, piano; George E. Mitchell, horn, and Theodore B. Mitchell, cornet, gave a program recently at the Boston Seamen's Bethel.

MABEL P. FRISWELL.

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Friends of Music and Beethoven Association Give Concerts

Artur Schnabel Appears with Chorus and Orchestra in Choral Fantasia — Celebrities Play Concerted Numbers—Recitals by Juan Manen and Renée Chemet—Friedman and Bachaus Return—Elshuco Trio Presents Novelty

OUTSTANDING among concerts of the week in New York were a Beethoven Program by the Society of the Friends of Music with Artur Schnabel, pianist, as soloist and a concert by the Beethoven Association in which the artists participating were Mme. Charles Cahier, Harold Bauer, Jacques Thibaud, Pablo Casals and Albert Stoessel.

Recitalists included two famous European violinists not yet extensively known to American audiences, the Spaniard, Juan Manen, and the French woman, Renée Chemet. Pianists were numerous, among them Ignaz Friedman and Wilhelm Bachaus, each appearing for the first time this season; Joseph Hofmann, giving his second concert; Anton Bilotti, a newcomer; Ernesto Berumen, Marguerite Melville-Liszewska and Norma Drury.

Singers heard were Frieda Hempel, in her second recital, Tom Williams, a baritone new to New York, and Agatha Berkhoel, soprano. Ossip Gabrilowitsch, pianist, Anna Meitschik, contralto, and Josef Borisoff participated in a benefit program. Another benefit enlisted John Charles Thomas, baritone; Clara Deeks, soprano, and Bart Wirtz, cellist.

At a chamber music program played by the Elshuco Trio a novelty by Paul Juon, "Litanei," was introduced. The New York Banks Glee Club gave one of its choral concerts.

Agatha Berkhoel, Jan. 8

Agatha Berkhoel, a Norwegian-American soprano, made her New York debut in the Town Hall, on Monday of last week, in an ambitious program that was made up of groups in German, English and Norwegian. Miss Berkhoel has many commendable qualities in her singing. Her voice is rich in its lower and middle tones, although somewhat hampered in its upper reaches through faulty production. She showed musical understanding, however, and was particularly at home in songs by Sinding, Børresen, Sibelius and "Et Syn" and "Ved Rønde," by Grieg, which she sang with considerable charm. She had the privilege of studying Grieg's works with Mme. Grieg. Her American group was a very representative one, consisting of songs by Powell, Hageman, Watts, Fairchild and Clara Edwards. With the exception of her Norwegian group, she did her best singing in the American songs. Coenraad V. Bos was the accompanist.

S. D.

Beethoven Association, Jan. 8

At its third concert of the season given at Aeolian Hall on Monday evening of last week, the Beethoven Association offered a program of peculiarly vital appeal to the serious and keenly sensitive music-lover. It opened with Beethoven's Trio in E Flat, Op. 70, No. 2 for piano, violin and cello, and closed with the Brahms Quartet in G Minor, Op. 25 for piano, violin, viola and cello and between them was placed Schumann's song cycle, "Frauenliebe und Leben." It was a program admirably devised and admirably carried through

and the large audience of prominent musicians and discriminating laymen manifested their enjoyment in enthusiastic demonstrations of applause for the artists concerned in the performances.

In the Beethoven Trio, Harold Bauer, Jacques Thibaud and Pablo Casals, appearing together for the first time this year, gave an illustration of the highest type of ensemble playing, much as they have given many times in the past. So frequently have these artists played together both in Europe and this country that an almost perfect mutual understanding seems to have been achieved. Perhaps the ideal of perfection is not humanly possible with three strongly individual concert artists, but barring a slight tendency on Mr. Bauer's part to dominate tonally and to urge forward his associates at times when they seemed inclined to indulge in more elasticity rhythmically, the ensemble and the understanding shown in re-creating the spirit of the work, a work reflecting some of Beethoven's happiest moods, were a source of unalloyed joy to the listeners. A similarly authoritative performance was accorded Brahms' other uncharacteristic Quartet, in which the same three players were joined by Albert Stoessel, who assumed responsibility for the viola part in a manner entirely worthy of the standard set by the other members of the quartet.

To Schumann's lyric delineation of the sentiments of young womanhood, as expressed in verse by Chamisso, Mme. Charles Cahier brought the resources of an artist of fine traditions and penetrating intelligence. She sang the eight songs of the cycle with warmth of voice, expressively and authoritatively, and it is but just to say that a very substantial share in the artistic effect produced was contributed by the revelational accompaniments played for the singer by Mr. Bauer.

H. J.

Juan Manen, Jan. 8

An aristocrat of the violin is Juan Manen, who returned to New York with a concert in Carnegie Hall Monday evening. His visit to this country two seasons ago acquainted audiences with his sound and solid musicianship, his poised and easy command of technical resource and his reserved and dignified interpretations of what he played. He was then spoken of as a violinist of an older style, as distinguished from the young emotionalists who have come out of Slavdom.

At his reappearance Monday, Mr. Manen confirmed these earlier impressions. If his was not an exciting concert, it was a gratifying one. Emotion never flared high, but he played with insight and sympathy. His tone was neither so warm nor so large as that of some others who might be named, but it was of essentially good quality. Save for some treacherous harmonics, it was faultlessly true. His accomplishment of bravura passages was marked by ease and certitude rather than by virtuoso glitter.

Mr. Manen's program reflected his skill as an arranger and composer as well as an executant. It included his own "Lied" and arrangements by him of the Tartini "Devil's Trill" Sonata, Paganini's "Le Streghe," Bach's Rondo et Badinerie, Daquin's "Le Coucou," and Laserna's "Arieta Española." He began with the Saint-Saëns B Minor Concerto and closed with Bazzini's "Dance of the Cobolds." All he undertook was warmly applauded. Dr. Karl Riedel played excellent accompaniments.

O. T.

Anton Bilotti, Jan. 8

A piano recital by Anton Bilotti, who has been heard both as performer and composer in previous New York programs, was given at the Town Hall on Monday afternoon of last week. The youthful artist demonstrated that he possesses genuine temperament, an instinctive command of the nuance and color of his instrument, and a surprisingly well developed control of the mechanics. The artist's assets are considerable, and are offset only by a certain lack of ma-

turity in grasp of the content of a composition, and an arbitrariness which in certain instances amounted almost to a re-making of a work. This quality was most evident in Beethoven's "Waldstein" Sonata, to the recurrent theme of the Rondo of which the artist gave most satisfying utterance, despite his disregard for the composer's directions for tempi. The program included also a Bach-Busoni Fantasia, made interesting by the performer's vivacity and variety of performance; a group of Chopin numbers, several of which were beautifully played, and Liszt's "Legende de St. Francis Marchant sur les Flots." A stricter adherence to his scores should aid this really promising artist to a full maturity of his artistic powers.

R. M. K.

Renée Chemet, Jan. 9

Violin artistry of an engaging type was that with which Renée Chemet vitalized her program at Aeolian Hall Tuesday evening. The young French woman, a Paris Conservatoire prize winner and a favorite in London as well as in France, appeared in New York two seasons ago as a soloist with the National Symphony, but this was her first recital in the city where all violinists give recitals sooner or later. Her program included Tartini's G Minor Sonata, Handel's G Major Sonata, Beethoven's Romance in F, Lalo's "Symphonie Espagnole" and two groups of smaller numbers. Miss Chemet played with the verve and the élan of the Gallic temperament at its liveliest. Her tone fairly tingled with vitality and her style carried her always along the paths of zestful emphasis. Sometimes she forced the quality of the G string in her quest of warmth, with some resultant disturbance of her intonation, which otherwise was well-nigh flawless. Harmonics were exceptionally pure and sweet.

The best qualities of the violinist's art were brought into play in music of an eighteenth century character, as in the Kreisler arrangement of the familiar Mozart Rondo. In the Lalo work she restored the infrequently heard Scherzando, but did not play the first movement. Vito Carnevali's rather stressful accompaniments seemed to aim at the reproduction of orchestral effects.

O. T.

Wilhelm Bachaus, Jan. 9

Colossal effects in technique were achieved by Wilhelm Bachaus in this recital at the Town Hall, his first in New York this season. But technique is only part of the equipment of the complete pianist; and while one marveled at such command of the keyboard, and the extraordinary velocity and seeming ease with which Mr. Bachaus dashed off prodigious chords and octaves, he wished also for more positive evidence that the music possessed some inner meaning. The reading of Bach's Italian Concerto, clear and definite in figuration though it was, was singularly uninteresting. Then we had a Bachaus adaptation of Beethoven's "Waldstein" Sonata, with the spirit of the first movement obscured through a virtuoso display, and the tender song of the Adagio robbed of half its charm by an almost consistent heaviness of treatment.

It was not until he reached Schumann's "Papillons" that the artist revealed his best form. He interpreted this work with admirable variety, producing a series of tone-pictures which were distinctive as well as graphic. Then came a remarkable series of achievements in a Chopin group, in which the transcendent technique of Mr. Bachaus was given full play. He simply reveled in the rolling waves of tone in the Study in B Minor, No. 10. Opus 25; the array of scale and chord passages in No. 6 in G Sharp Minor, and the sixths in No. 8, in D Flat; the imperative power of the "Revolutionary" Study, and the resounding brilliancy of the Scherzo in B Flat Minor. After Dohnanyi's well-defined Fugue from the Humoresques, Opus 17, Liszt's Polonaise in E made an imposing climax to the program. There were many

encore-pieces, the enthusiastic audience being eager to hear the pianist as long as he was willing to add these extras.

P. J. N.

Norma Drury, Jan. 9

The pronounced talents which young Norma Drury has revealed at earlier recitals in New York were again manifested when she appeared in Aeolian Hall on Tuesday afternoon. She played with unusual power of tone and breadth of style for one of her years, if with some lack of those intermediate dynamics which matured artists achieve between a pianissimo and a forte; and with some excess of emphasis. Schumann's "Carnival," a Beethoven Sonata, Scarlatti's Pastorale and Capriccio, five Chopin Etudes and the Strauss-Elver-Schulz "Blue Danube" were included in her program.

B. B.

Frieda Hempel, Jan. 9

The second New York recital of the season by Frieda Hempel, at Carnegie Hall on Tuesday evening of last week, had especial interest because of the presentation of several delightful groups of folk-songs. Beginning with lieder which included Schumann's "Widmung" and "Soldatenbraut" and Brahms' "Im Waldeseinsamkeit" and "Blinde Kuh," the artist disclosed a beautiful legato style and felicity of portrayal in Breton and Swiss chansons. The most effective, on the whole, was "Son Tre Mesi," the lament of a Ticinese lover for his lost sweetheart. Arch and wholly delightful were "Coucou, Canari Jaloux" and "La Petite Jeanneton," which bore a Neufchatel label. Irish songs which made up a succeeding group were "In Dublin's Fair City," the melancholy tale of a fair fishmonger who, in spirit, "wheeled her barrow through the streets broad and narrow" after a disastrous fever had deprived her of life; "The Little Red Lark," "Monday, Tuesday," the familiar "Believe Me, If All Those Endearing Young Charms" and "The Minstrel Boy." The coloratura numbers were restricted to an aria from Meyerbeer's "Étoile du Nord," given with the assistance of Louis P. Fritze and Marshall Lufsky, flautists; Strauss' "Voce di Primavera," and among the encores, which were many, the delightful Old English "I'd Be a Butterfly." Coenraad V. Bos was, as usual, an accompanist of inimitable skill.

R. M. K.

Tom Williams, Jan. 10

Tom Williams, baritone, made his first appearance as a recital artist in the Town Hall on the evening of Jan. 10, assisted by his brother, Justin Williams, as accompanist. For a debut recital, Mr. Williams set himself a task with a program that would have taxed the vocal and interpretative ability of an old stager, but it must be said that he came off, if not with flying colors, at least with high credit. The first group, of Buononcini's "Pietà, mio Caro Bene" and three numbers in French, was of fair interest, but the singer's best work was done in his second and most difficult group in German. Hugo Wolf's "Fussreise" was well sung, and two songs by Leland A. Cossart, listed as "first time," one from a cycle, "Meerslieder," were interesting. They are exceedingly beautiful songs, by the way. Strauss' gem of gems, "Morgen," however, was less poignant. Mr. Williams took it too slowly and with pauses between the phrases that caused the song to drag. He also seemed not to extract the spiritual significance from the number. The third group, in English, was exceedingly well done, but none of the numbers was particularly incisive. Perhaps Kürsteiner's "It Is Written" was the best. Two songs in Russian and two in Welsh ended the program, with several encores added.

Mr. Williams is distinctly what in light opera circles is known as "a comer." His voice is, as yet, not absolutely under

[Continued on page 42]

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control and an occasional throaty tone and some constriction were noticeable. The quality is also a trifle indeterminate, lacking in volume in its low register and of an un-baritone brilliance in its upper reaches. Throughout, however, it is of decided beauty. Best of all, Mr. Williams possesses that vague, yet necessary, though unlearnable thing known as "vocal talent," which enables him to convey the mood of his songs irrespective of the text. A slight lack of repose of body was somewhat disturbing, but experience will eliminate this. As his work stands now, Mr. Williams represents an excellent vocal tradition and there is every probability that before long he will occupy a high place among recital artists.

J. A. H.

Ernesto Berumen, Jan. 10

Style and taste, matched by an ample technique and good tone, were qualities which gave pleasure in the program of piano music played by Ernesto Berumen at Aeolian Hall, Wednesday afternoon. Some rhythmic aberrations and a suggestion of absorption in mechanics where poetry might well have been of chief concern, were contrary elements. Mr. Berumen's program covered a wide range of subject matter, but rather avoided works of any profundity or great power of utterance.

Handel's Chaconne with Variations, Haydn's Minuetto Giocoso, Friedman's transcription of Gluck's "Ballet of the Happy Shades," and the pianist's own revision of a Beethoven Dance were his only recognition of the elder masters. Granados, Cyril Scott, Debussy, MacDowell, Grainger, Hugo Kahn, and Mr. Berumen's associate, Frank La Forge, were included in a more liberal representation given to composers of the later day.

True to his homeland, the pianist played some Mexican music, as represented by a Ballade and an arrangement of a folk song, "The Little Star" by Ponce; and a La Forge adaptation of "La Golondrina." There is a place for music of this type, but it is not the concert hall; nor can it be said that sophistication of the kind brought to "La Golondrina" improves the original. O. T.

N. Y. Banks Glee Club, Jan. 10

With Jeanne Laval, contralto, and Helen Jeffrey, violinist, as assisting artists, the New York Banks Glee Club, under Bruno Huhn's baton, was heard in an interesting choral program in Carnegie Hall on Wednesday evening of last week. This excellent organization, now in its forty-fourth season, was heard to advantage in numbers which included the "Hymn to Apollo" from Gounod's "Ulysse"; Rheinberger's "Hunting Morn." and A. Walter Kramer's "Last Hour," with incidental solos sung by Marius Hollander, Gordon Imrie and Ralph Kelly. Dudley Buck's "Nun of Nidors," was given a distinctive performance, with incidental solo by Dr. Stephen MacGrath. Numbers by Fletcher, Gaul and Richard Genée, and the Dutch "Prayer of Thanksgiving" concluded a list which gave ample opportunity for the display of choral art.

Mme. Laval created a notably fine impression with her singing of an aria from Massenet's "Hérodiade," and songs by Frederick Logan and James Rogers. Miss Jeffrey played Sarasate's Fantasy on Bizet's "Carmen," and pieces by d'Ambrosio and Novacek with skill, employing a well-rounded tone.

The accompanists were William Falk at the piano, and Alfred Boyce at the organ.

R. M. K.

Elshuco Trio, Jan. 11

Ensemble playing of distinguished beauty filled an evening with memorable enjoyment for a large audience at the season's first subscription concert by the Elshuco Trio, given in Aeolian Hall on Thursday, Jan. 11. This Trio has a new violinist in the person of William Kroll, a pupil of Franz Kneisel and already favorably known in New York concert rooms both as player and composer; but despite the newness of association his cooperation with his companions—Willem Willeke, cellist, and Aurelio Gianni, pianist—was complete and in all respects admirable.

Sterling musicians all, their work to-

gether is graced by purity of tone, elegance and exquisite finish, as well as united understanding and sympathy in interpretation. They made Brahms' Trio in C, Op. 87, of enthralling interest from beginning to end; and Schubert's Trio in B Flat, Op. 99, a garden of delight filled with warbling birds and dancing daffodils, swept by refreshing zephyrs; and between the two they played a novelty that was decidedly worth hearing.

This was Paul Juon's "Litanie," Op. 70, said to have been suggested to the composer by a melody in the ritual of the Russian-Greek Church. At any rate, the piece—a fantasy on a nobly beautiful theme which recurs again and again with divers modern embellishments—has an ingratiating melodiousness, a rich harmonic investiture, and the piquant interest of chromatic flourishes and other novel effects. This delightful piece is a valuable addition to the chamber music repertory, and that its performance was enjoyed was abundantly testified to by the audience, which included many prominent musicians.

G. W. H.

Melville-Liszniewska, Jan. 12

Mauguerite Melville-Liszniewska, pianist, gave her first New York recital in several seasons at Aeolian Hall on Friday evening and demonstrated anew that she is an artist of distinction. Her program included Godowsky's arrangement of Rameau's Sarabande, Schumann's Sonata in F Sharp Minor, four Brahms numbers: the "Edward" Ballad, Intermezzos, Op. 10 and Op. 118, No. 6, and the Rhapsody, Op. 119; Paderewski's Variations and Fugue, Op. 11, Ravel's "Pavane pour une Infante defunte," Debussy's La Serenade Interrompue, Edwin Grasse's Scherzo, Op. 23, Prelude by Albeniz and a Scherzo-Valse by Chabrier. To these were added some seven or eight extras, including Schumann's "Prophet Bird," Brahms' Capriccio in C, Chopin's Valse in E Minor and the "Träumerei" of Schumann.

Mme. Melville-Liszniewska is well-equipped to cope with a program of such stern difficulties. She has a remarkable intellectual grasp of the music she plays and a sure and fleet technique with which to publish its meaning. The Sonata was well played, and although some of its passages might have been of warmer tone, she rose to the heights in the Finale. There was great spirit and vigor in the Brahms group. The "Edward" Ballad had a dramatic touch that made the work thoroughly convincing, and the second Intermezzo and the Rhapsody were played with much fire and technical brilliance. These same qualities had further opportunity for display in Paderewski's brilliant Variations and Fugue, which was given with much abandon. The entire program was marked by sincerity and musicianly understanding, its intellectual aspects outweighing the emotional as a general thing. Her audience was loath to leave until many encores had been given.

H. C.

Ignaz Friedman, Jan. 13

Ignaz Friedman, playing to a moderately sized but appreciative audience at Aeolian Hall, on Saturday afternoon, exhibited a technique almost unique in the degree of its completeness. What was most evident and impressive was Mr. Friedman's sheer competence; he could do what he set out to do. With rare exceptions there was not a key nor a finger that was not under control, the result being not merely difficult passages played with great facility but a tone which never lost its beautiful quality in the loudest fortissimo and which exhibited elsewhere fascinating gradations in color and dynamics.

The program was composed of small numbers in which Mr. Friedman is most successful musically, the first group comprising a Mozart Rondo, an unfamiliar and dull Beethoven Bagatelle and the Bach-Busoni Chaconne; the second, Chopin's equally unfamiliar and dull Polonaise Fantaisie, his Nocturne in E. Mazurkas in E Flat Minor and A, and Etudes in A Minor, Op. 10; F, Op. 25; G Sharp Minor, Op. 25, and C, Op. 10, No. 7; the third, Schubert-Liszt "Erlking" and "Hark, Hark the Lark," and the Strauss-Godowsky "Bat Waltz." The Etude in G Sharp Minor had to be repeated, and the encores included Chopin's Etude in G Flat "Butterfly," both in the original and in a transcription by Godowsky, a Hummel Rondo and Busoni's version of the Paganini-Liszt

"Campanella," even more difficult than Liszt's own.

Mr. Friedman has made the Chopin Etudes his own. Played with his transcendent technique they assumed new musical values, revealed new musical patterns. The one in C, taken with such speed and lightness, seemed to merit the title "Butterfly"; by comparison other performances of it this season merited the title "Truckhorse." The Nocturne was played with ravishing cantilena and nuance.

Equally fine were the performances of the other numbers, that of the Chaconne in particular rising to climaxes of organ-like sonority. But the Strauss-Godowsky Waltz lacked clarity in some of its contrapuntal mazes; and a fault which marred even the Etudes was Mr. Friedman's leaning toward sentimental endings in the lighter and more brilliant numbers.

B. H.

Josef Hofmann, Jan. 13

The magic of Josef Hofmann's piano playing was as potent as ever in some parts of his second New York recital of the season, last Saturday afternoon, when he entertained and edified an audience that filled Carnegie Hall. Certain other parts of the program, conversely, were treated as if they were a bore to him, and, undeniably, some of his hearers were bored also. The program contained nothing new, but it was unconventional in arrangement—also inconsecutive and somewhat ill assorted in its groupings. Mr. Hofmann began with Brahms' Rhapsody in B Minor, which, while abounding in dynamic contrasts, was far less rhapsodical than its author intended—else why the title? Scarlatti's oft repeated Capriccio and Pastorale, played with exquisite delicacy and ravishing beauty of tone, and Schumann's eighth Novelette completed the first group, to which was added as encore Liszt's transcription of Schumann's song "Widmung."

Then came Beethoven's Sonata in B Flat, Op. 106, the thunders of which were made to reverberate noisily by dint of considerable thumping, banging and thwacking; albeit, its lovely Scherzo—a glint of sunshine through the storm—was set forth with appealing charm. Needless to say, the stupendous technical difficulties of this "Hammerklavier" Sonata were tossed off by Mr. Hofmann as if they did not exist, though at the end of the colossal Fugue, taken with bewildering dash and speed, he was plainly tired. Nevertheless he added four encores: Chopin's Nocturne in E Flat and two études (one the "Butterfly") and one of his own "Dvorsky" pieces.

His final group comprised Debussy's "Soirée dans Grenade," in a curiously distorted shape that might have puzzled even its composer; a short and fitting Gigue by Mozart, and a showpiece of coruscating tonal fireworks fashioned by Godowsky on a Strauss waltz from "Die Fledermaus."

G. W. H.

Friends of Music, Jan. 14

Completing their exposition of the three B's, the Friends of Music devoted Sunday's program to Beethoven, presenting unhackneyed works, as they had done previously in their Bach and Brahms programs. In prospect is another effort to rehabilitate Mahler's "Lied von der Erde," but sufficient unto the day is the Beethoven thereof. Sunday's concert was as pleasurable as it was interesting in its historical aspects.

Under Mr. Bodanzky's very alert and incisive leadership, the chorus and orchestra presented the choral cantata, "Calm Sea and Prosperous Voyage," Op. 112, tone-painting of an elder order which succeeds in greatly enhancing the effect of the words without loss of essentially melodic flow. The same verse of Goethe inspired Mendelssohn to write his overture of a like title.

The Fourth Piano Concerto, somewhat neglected in recent seasons as compared to the more strenuous Fifth, was brought forward for the third time in less than a week, Myra Hess having played it twice with the Philharmonic. The Friends of Music soloist was Artur Schnabel, who made his first appearance in New York this season. There was much to admire in his performance, particularly in the second and third movements, the first seeming somewhat square-cut and brittle as to tone. Clar-

ity and rhythmic zest marked the Rondo, and there was evident insight into the poetic qualities of the Andante.

Most impressive of the three numbers presented, however, was the Choral Fantasia, Op. 80. Its foreshadowings of the Ninth Symphony, which reach the point of reminiscence in the use of the melody of the song "Gegenliebe," are inescapable. The chorus was heard with happier results in this work and in the "Calm Sea" cantata than at either of the earlier concerts, singing with noteworthy precision and responsiveness. Mr. Schnabel played the piano introduction with a stimulating vitality of utterance. Mr. Bodanzky, Mr. Schnabel and Stephen Townsend, who trained the chorus, were called forth by the enthusiastic audience to bow.

O. T.

Benefit Concert, Jan. 14

An interesting program, chiefly of Russian compositions, was given at the Town Hall on Sunday evening by Ossip Gabrilowitsch, pianist, Anna Meitschik contralto, and Josef Borissoff, violinist. The receipts were presented to the Davos Sanatorium of Switzerland, and the Fund for the Relief of Men of Letters and Scientists of Russia.

Mr. Gabrilowitsch, as usual, endowed his interpretations with a noble poetic breadth, and the rigorous demands of the Finale of Glazounoff's B Flat Sonata revealed the fluency and precision of his technique.

Mr. Borissoff played several of his own compositions, and his fine appreciation of the emotional content of his music, as well as his smooth, able technique, won the enthusiastic approbation of a decidedly Russian audience. He was generous with his encores.

Mme. Meitschik's métier is quite decidedly the songs of Russia, and if her singing of the arias by Saint-Saëns and Grétry was disappointing, her interpretations of Moussorgsky's "Songs and Dances of Death" were more than satisfying. The dramatic intensity and varying moods of these songs were excellently delineated. Walter Golde, her accompanist, maintained his usual high standard and Josef Adler admirably supported Mr. Borissoff.

C. O.

The Week of Opera at the Metropolitan

[Continued from page 29]

from "Tannhäuser"; Marie Sundelius was in excellent voice in a presentation of Elsa's Dream from "Lohengrin" and in the duet from the first act of "Walküre," with Curt Taucher; and Mr. Taucher was greeted with enthusiasm in his solo number, Walther's Song from "Meistersinger." Frances Peralta sang the "Liebestodt" from "Tristan und Isolde" and Clarence Whitehill gave Wotan's "Farewell" from "Walküre." R. E.

New Russian Work to Be Given at Friends of Music Concert

The Society of the Friends of Music will give a miscellaneous program in Carnegie Hall on the afternoon of Jan. 31, and will have, besides an orchestra under the leadership of Artur Bodanzky, the assistance of Sigrid Onegin, contralto, and Bronislaw Huberman, violinist. The program will include Verdi's Overture to "Jeanne d'Arc," songs by Berlioz and Mahler, violin numbers by Beethoven and the first American performance of a concerto for violin and orchestra by Sergei Taneyeff, a Russian composer.

Katherine Bacon to Give Second Aeolian Hall Recital

Katherine Bacon, pianist, will give her second Aeolian Hall recital of the season on the afternoon of Jan. 27. Her program will include works by Bach-Busoni, Mozart, Chopin, Albeniz, Ravel, Liszt and an arrangement of the Scherzo from Mendelssohn's "Midsummer Night's Dream" by Ernest Hutcheson. Miss Bacon has lately gone under the management of the Music League of America.

German Opera Artists to Give Benefit for American Sailors' Home

A performance of "Meistersinger" in aid of the Seamen's Home of the United States Lines, will be given in Bremen on the eve of their departure for America by the artists of the Wagnerian Opera Festival which is to be opened at the Manhattan Opera House on Feb. 12.

Orchestral Concerts in New York

(Continued from page 6)

work ten years old. The pity is that some conductor did not see fit to play it in its day. For, while it is not wanting in vitality now, and was retouched to some extent before it had its first performance last summer at one of the Stadium concerts, it now seems richer in promise than fulfillment. "The Siren Song" was awarded the prize for an orchestral composition in a competition held by the National Federation of Music Clubs in 1912, but was not at that time performed. It is founded on a poem by Joseph Tiers, Jr., and the music is in a sense descriptive of the text. There is an undulous sea picture, a lyrical section representing the singing siren, and a martial passage suggesting the wanderer's triumph. Of these three chief episodes, the first is effective, if not individual or distinctive; and the second contains a considerable measure of musical beauty. In the third, the material falls somewhat below the level of the earlier portions. The influence of Wagner and perhaps of Strauss is recognizable, but pleasantly so. Among the virtues of the work is an evident skill in orchestration. The structure, on the whole, can be described as well-knit. The work was heartily applauded, but the composer did not appear to share the applause with Mr. Hadley who finally called upon the orchestra to acknowledge the handclapping. Mr. Taylor was in the audience, fulfilling his usual duties as critic of the *World*. His humorous review of his own work the next day must be read to be appreciated.

"The Animal's Carnival," first played in New York by the Damrosch forces earlier in the season, again proved amusing and engaging, with some moments of genuine musical beauty. Kurt Schindler and Madeleine Marshall assisted in the piano parts and Leo Schulz played the solo melody of "The Swan." O. T.

Coates Plays Brahms

New York Symphony, Albert Coates, conductor; Carnegie Hall, Jan. 11, evening. The program:

Suite from the opera, "Czar Saltan" Rimsky-Korsakoff
Prelude and Finale, "Tristan und Isolde" Wagner

Symphony No. 4, in E Minor.....Brahms

Juxtaposition of the names of Coates and Brahms became a combination to conjure with last season, when the British conductor played the Brahms First Symphony with much of rugged force and beauty. At his first Thursday and Friday concerts this season he brought forward the last of the Brahms four. As on the preceding Sunday, there were indications that the orchestra had not yet fully adjusted itself to the change from Mr. Damrosch's methods to those of the guest-conductor, but in spite of blemishes of detail the performance was one informed with strength and loftiness of spirit, the opening and Allegro and the succeeding Andante winning free of that purely technical interest which this symphony sometimes assumes. There was power, attended by some lack of smoothness, in the "Tristan" music. Only two of three "Czar Saltan" excerpts listed on the program were played. Strongly reminiscent, as they were, of the delights of "Coq d'Or," they suggested that the same music, heard in its operatic surroundings, would be much more effective—in agreement with the experience of those who have been disappointed in a similar suite extracted from "Coq d'Or," after revelling in the Metropolitan's performances of the opera, now unhappily of the past. O. T.

Münz with New York Symphony

New York Symphony, Albert Coates, conductor; Mieczyslaw Münz, pianist, soloist; Aeolian Hall, Jan. 14, afternoon. The program:

Suite from "Czar Saltan".....Rimsky-Korsakoff
Symphonic Variations for Piano and Orchestra.....Franck

Prelude and Finale from "Tristan und Isolde".....Wagner

Symphony No. 5 in C Minor.....Beethoven

Albert Coates injected some Russian color into the New York Symphony concert in Aeolian Hall last Sunday afternoon by playing Rimsky-Korsakoff's "Czar Saltan" Suite. The work is full

of fascinating music, and the conductor emphasized its descriptive character throughout. The Franck Variations form a work of commanding nobility, full of rich melody, offering the pianist full scope, both technically and emotionally. Mr. Münz played with fine understanding and skill.

There was contrasting excellence in Mr. Coates' reading of the Wagner Prelude and Finale and the Beethoven Symphony, which, under his baton, never approached the cut and dried. S. D.

New Chadwick Overture

New York Philharmonic, Henry Hadley, conductor, Carnegie Hall, Jan. 14, afternoon. The program:

Symphony No. 4, in F Minor.....Tchaikovsky
"Anniversary" Overture.....Chadwick
"The Animals' Carnival".....Saint-Saëns
Dance of the Apprentices, Entrance of the Mastersingers, and Greeting to Hans Sachs from Act III, "Meistersinger".....Wagner

Following his plan of introducing new American works, Mr. Hadley gave the first New York performance of Chadwick's "Anniversary" Overture, composed in honor of his twenty-fifth year as director of the New England Conservatory and played for the first time at the Norfolk Festival last June. The work seems rather a somber one for a jubilee, but, apart from that point, was interesting. One theme, the first, if memory serves, is identical with the opening phrase of "The Shade of the Sheltering Palm" in "Floradora," and it is used here and there throughout. Wagner peeps through both the harmonic and thematic structure here and there, and there are hints of Puccini and an occasional Indian flavor. In the last analysis, the Overture is one of decided beauty. Mr. Chadwick, who was in a box, was brought to his feet two or three times to acknowledge the applause.

The Symphony was given a heavy-footed performance and seemed interminable in length. In the Pizzicato movement, Mr. Hadley laid down his baton and gave the orchestra its head, with it must be said, no detriment to the effect. The Carnival of the Animals sounded less striking in the large hall than it had done in its earlier performance at Aeolian Hall. The pianos, played by Kurt Schindler and Madeleine Marshall, quite drowned out the ten double-basses in the Elephant movement, and in the Aquarium, the goldfish were flashed on the glockenspiel instead of the celesta so that they pierced the harmony instead of glistening through it. Similarly, the cuckoo was played on the stage instead of behind the scenes as directed, so that it sounded more like a clarinet than a bird. The work as a whole has faded very speedily, proving the composer's good sense in forbidding its performance during his lifetime. "Stunts" are apt to be short lived, and this, while amusing, remains a "stunt" rather than music, except for the Swan.

The "Meistersinger" excerpts, which brought the program to a close, were somewhat superfluous, but they were of some interest. J. A. H.

Durieux with City Forces

The City Symphony, Dirk Foch, conductor; William Durieux, cellist, soloist; Century Theater, Jan. 14, afternoon. The program:

Overture, "Bartered Bride".....Smetana
Symphonic Variations for 'Cello and Orchestra.....Boellmann

Two Hungarian Dances.....Brahms
Symphonic Suite, "Schéhérazade".....Rimsky-Korsakoff

The steady improvement in the playing of the City Symphony under Mr. Foch was decidedly noticeable in the sixth popular concert at the Century Theater on Sunday afternoon. There was an admirable sense of balance, and the band gave, in general, a satisfactory performance. The organization is almost out of the probationary stage and will soon be able to make a creditable showing with the other orchestras of the city. Mr. Durieux, as the soloist in the Boellmann Variations, revealed himself as an artist of fine style. His tone is not large, but exquisitely refined, and, through his excellent sense of rhythm and nuance, he succeeded in giving a performance that was in every way satisfying. The orchestra did some very acceptable playing in the Rimsky-Korsakoff Suite, especially in the third movement. It at-

tained a unity of ensemble and a suavity of tone that were good to hear. There was also a fine climax in the last movement, as well as some beautiful playing by the orchestra's concertmaster, Jascha Fischberg. Despite the storm, a large audience heard the concert and responded with prolonged applause at the close of the program. H. C.

WASHINGTON HEARS ENESCO

Clarence Eddy and John Charles Thomas Appear in Recitals in Capital

WASHINGTON, D. C., Jan. 13.—Washington gave a warm reception to Georges Enesco, the Roumanian musician, who was the guest conductor of the Philadelphia Orchestra on Jan. 10. Mr. Enesco proved himself also a violinist of rare ability in Brahms' Concerto in D Minor as well as a composer of ability in "The Roumanian Rhapsody, No. 2," for orchestra. Thaddeus Rich conducted the Concerto. Tchaikovsky's "Pathétique" Symphony made a brilliant close to the concert.

Clarence Eddy, organist, inaugurated the concert series at the Congregational Church on Jan. 7, offering a program which included "Afterglow" by Grotton; Concert Variations in E Minor by Bonnet, and a Paraphrase on "The Last Hope" by Gottschalk-Saul.

John Charles Thomas, baritone, was heard in recital here on Jan. 12, displaying dramatic ability and vocal excellence in a taxing program. The artist sang works of Handel, Scarlatti, Bossi, Debussy, Frank Tours, Pearl Curran, Homer, Pessard, Damrosch, Engel, Leoncavallo and others. William Janashek was at the piano. The concert was under the local management of T. Arthur Smith, Inc.

PADEREWSKI IN ANN ARBOR

Polish Pianist Well Received in Recital—Fine Choral Concert Given

ANN ARBOR, MICH., Jan. 13.—Paderewski returned to Ann Arbor on Jan. 8 presenting an interesting program with deep understanding. Bach's Chromatic Fantasia and Fugue, Beethoven's last Sonata and Schumann's first Sonata, Liszt's twelfth Hungarian Rhapsodie, and a group of Chopin numbers were beautifully played. Thirty members of the board of directors of the Michigan Federation of Music Clubs, which met in Ann Arbor the same day for a business session, were present at the concert.

Under the auspices of the Matinée Musicale, the Ypsilanti Normal Choir, assisted by 100 school children of Ypsilanti, and the Matinée Musicale chorus of thirty voices, under the leadership of Frederick Alexander, gave a concert at the Michigan Union on Sunday afternoon, Jan. 7. Music taken from the liturgy of the Russian church, songs by Lvovsky and Gretchaninoff, "Sleepers, Awake," by Bach, and other choral works made up the program. Carl Lindgren of Ypsilanti was the soloist.

HELEN M. SNYDER.

Shattuck to Conduct Class at Milwaukee Institute of Music

Arthur Shattuck, pianist, has been engaged to conduct a class in interpretation at the Institute of Music in Milwaukee during the months of April and May. He will return to England in June for a series of appearances. Mr. Shattuck will be soloist with the Minneapolis Symphony under Henri Verbrugghen, in Milwaukee on Feb. 9, and will be heard in forthcoming recitals in Escanaba, Mich.; Oshkosh, Fond du Lac and Watertown, Wis.; Chapel Hill, N. C.; Washington, Albany, and in the Town Hall, New York, on Feb. 21.

Gadski to Present All-Wagner Program in Carnegie Hall Concert

Johanna Gadski, soprano, will make her first New York appearance of the season in an all-Wagner concert in Carnegie Hall on the evening of Feb. 10. She will have the assistance of the City Symphony, under the baton of Dirk Foch. Mme. Gadski has recently concluded a tour throughout the Northwest and California. The tour ended with a special concert arranged in her honor by the city of San Francisco in the Civic Auditorium on Dec. 9.

Suzanne Keener Sings in Montreal

MONTREAL, Jan. 13.—Suzanne Keener, coloratura soprano of the Metropolitan Opera, gave an interesting concert before a local audience on the evening of Jan. 6. In a program of songs and operatic arias, Miss Keener made a decided success and sang many extras.

HONORS IN DETROIT FOR GABRILOWITSCH

Presentation Made to Conductor on Anniversary—Quartet Plays

By Mabel McDonough Furney

DETROIT, Jan. 13.—The orchestral numbers alone, for the Detroit Symphony program of Dec. 28 and 29, would have been sufficient to draw sizable audiences; but, for good measure, the society added Reinald Werrenrath as soloist, and there was a lively scramble to obtain even standing room. The program, an all-Wagner one, brought forth vociferous applause. The demonstration at the close of "The Ride of the Valkyries" seemed to have reached the limit but it was surpassed by that which followed the "Tannhäuser" Overture. The Thursday concert was a notable one in several respects for it marked the fifth anniversary of Ossip Gabrilowitsch's first appearance in Detroit as a conductor. In the intermission, Rabbi Leo Franklin made an admirable speech and, in behalf of a group of admirers, presented to the conductor a silver coffee service. The somewhat overwhelmed recipient responded with a well turned expression of appreciation, after which both audience and orchestra rose in an attempt to impress him with the fact that he is held in high esteem here both as a man and as a musician.

Mr. Werrenrath sang arias from "Rheingold," "Walküre," "Siegfried" and "Tannhäuser" and gave each in his customary excellent style.

Italian opera held sway at Orchestra Hall on Sunday afternoon, Dec. 31, when the old year was ushered out by the Detroit Symphony. Victor Kolar led the orchestra in numbers from "The Barber of Seville," "Cavalleria Rusticana," "I Pagliacci," "William Tell" and "Gioconda." The last being played by request. The program was one well calculated to appeal to popular taste. Lillian Poli, soprano, and Thaddeus Wronski, bass, appeared as soloists, the former singing "Pace, Pace" from "La Forza del Destino," and the latter arias from "Don Carlos" and "Falstaff."

Greta Torpadie was heard with the Symphony on Sunday afternoon, Jan. 1, and was well received. She contributed the Polonaise from "Mignon" and A. Walter Kramer's arrangement of "When I was Seventeen." Both were interpreted with keen intelligence. From the popular point of view first honors went to a movement from Victor Kolar's own suite "Americana" and it won great applause. The Sibelius "Valse Triste" proved popular as of yore, and the "Marche Slav" of Tchaikovsky, had spirited reading.

Chamber music lovers turned out in large number when the Detroit String Quartet made its initial appearance of the season at Memorial Hall on Jan. 8. Owing to the sudden resignation of Herman Kolodkin, Hugo Kortschak of New York, assisted as "guest" viola player and, despite the hasty arrangement, he fitted into the ensemble remarkably well. The program contained only three compositions, but these afforded wide variety. The organization has always excelled in the classics and fulfilled all expectation in Beethoven's Quartet in 9. The romance and color of the Italian Serenade by Hugo Wolf perhaps made a wider appeal. It was beautifully played. Dvorak's "American" Quartet closed the program, one of the most enjoyable and distinctive of the current season.

A program of works by American composers was arranged for the Tuesday Musicale by Fern Work Swartout and presented at Memorial Hall on Jan. 9. Mrs. Mark B. Stevens opened the morning with a paper on "Current Events," followed by Matilde Garvett and Neva Kennedy Howe, pianists; Grace Davis and Jessie Scott Davies, singers; Janet Ives, violinist; Oscar La Gassey, cellist, and Margaret Mannebach and Fern Work Swartout, accompanists.

Arthur Shattuck, pianist, who has recently concluded a tour of the South, appeared before the Girls' Music Club in Houston and before the Harmony Club in Fort Worth. Mr. Shattuck has been heard in both cities in former seasons.



PHILADELPHIA.—Pupils of Louis Lason, pianist, gave an enjoyable recital at his studio recently.

JAMESTOWN, N. Y.—Pupils of Mrs. Margaret Hilary have recently been heard in a series of recitals.

TERRE HAUTE, IND.—Studio recitals have been given recently by the pupils of Eleanor Blanche Rippetoe and L. Eva Alden.

NEEDHAM, MASS.—Pupils of Emma G. Treadwell, teacher of pianoforte, have organized the B Sharp Club for the purpose of making a study of Musical History.

COLUMBUS, OHIO.—Ella May Smith began a series of twenty lecture-recitals at her studio on Jan. 4. The musical numbers were furnished by Mildred Gardner Blampied, pianist.

BROWNSVILLE, TEX.—Pupils of Mrs. L. L. Lane were presented in recital at the High School. Kate Faylor, lyric soprano, was heard in the Methodist Church at a recent Sunday morning service.

OIL CITY, PA.—Thirty-two pupils of Elizabeth A. Sherman were heard recently in a piano recital in the Belles Lettres Rooms. The young players' ages ranged from six to thirteen years.

RALEIGH, N. C.—In a program including works by Beethoven, Grieg, Schubert, Liszt, Debussy and Chopin, Sue Kyle Southwick was heard in a piano recital lately in St. Mary's Auditorium. Florence Claus, soprano, was the assisting artist.

ONEIDA, N. Y.—The Morning Musicales gave an interesting program of modern music at their January meeting recently. Carl Leachtenauer, violinist, was the guest soloist, playing compositions by Grace White and Cecil Burleigh.

MALESTER, OKLA.—At a meeting of the Music Department of the Fortnightly Club, held lately, Mrs. F. G. Doggett, leader, presented an interesting program of works by French composers. Debussy, Saint-Saëns, Chaminade and Gounod were the composers represented.

ASTORIA, N. Y.—At a benefit concert given by the Steinway Lodge recently Helen Adler, soprano, appeared in a program of numbers by Handel, Schubert, Schumann and Rachmaninoff. Anna Fried, violinist; Gustave Heim, trumpeter, and Milan Roder, composer-conductor, appeared as assisting artists.

JAMESTOWN, N. Y.—Ednah Richardson, who is a holder of a scholarship in singing at the Eastman School of Music in Rochester, sang for the Music Study Club last week. Others on the program included: Lucia Botsford, Gertrude Mossheimer, Doris Anderson, Grace King Hayward, Mrs. Frank Priest, Marion Klock and Hazel Rhodes.

SPRINGFIELD, OHIO.—The Wittenberg School of Music opened on Jan. 3 for the balance of the winter term and the spring term. New students are constantly being enrolled. Recitals of the advanced pupils are given at intervals in the college chapel, which has a new pipe organ. This organ is used by the students for practice and study.

TRENTON, N. J.—The orchestra of the Stacy-Trent Hotel, consisting of Isabel Brylauski, violinist; Violet Engle, pianist; Alice Baily, cellist, and Alma Muscant, drummer, gave the program at the first of the Sunday Recreational Hours at the Municipal Colony. The instrumentalists were assisted by George

W. Miller, vocalist, chief clerk of the hotel.

VERNON HEIGHTS, N. Y.—J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, New York, was heard in an Inaugural Organ Recital at the Vernon Heights Congregational Church recently. His program contained works by Handel, Mendelssohn, Bach, Rachmaninoff, Gounod and Guilmant.

LONG BEACH, CAL.—The Municipal Band, O. C. Foster, conductor, assisted by the choir of the First Christian Church, L. D. Frey, leader, gave a Christmas program in the Municipal Auditorium on Dec. 24. The cantata "Glory to God," was given by Trinity M. E. Church Choir, F. E. England, leader, for Community Service on Dec. 25.

TITUSVILLE, PA.—At the annual New Year's reception at the Woman's Club the Rev. Albert Broadhurst conducted the community singing. Catherine McCabe, the accompanist, played several solos. "Faust" was the opera studied at a recent meeting of the Monday Evening Musical Club. Mrs. Elizabeth Pringle, Mrs. Joseph Coleman, Mrs. F. Hesch and Frances Cartney were the soloists.

PORTLAND, ORE.—Pupils of Eda and Marjorie Trotter were presented in a recital recently in the Lincoln High School auditorium. Those who took part were Helen Foster, Louise Jacobson, Stephen Whitford, Katherine Hart, Genevieve Atofsky, Frances Wardner, Tillie Schnitzer, Elizabeth O'Brien, Helen Harris, Marjorie McDougall, Nancy Johnson, Dorothy Shapiro and Helen Hale.

CANTON, OHIO.—Mrs. Fay Corrine Davis of the Proctor School of Music, at Dayton, entertained the members of the Canton Woman's Club recently with a short musical program. May List, organist of the First Baptist Church, has gone to New York for several weeks' study with Frank LaForge. Pupils of Olive Householder, teacher of piano, gave a recital lately.

TIFFIN, OHIO.—A large and appreciative audience greeted the first students' recital of the season given lately in the

Rickly Chapel of Heidelberg University. The program included works by Bach, Liszt, Schubert, Haydn, Beethoven and Paderewski. Under the leadership of Oswald Blake, the Tiffin Choral Society, assisted by the Philharmonic Quartet of Detroit, presented "The Messiah" recently. Edward Gould Mead was the organist.

MOBILE, ALA.—Pupils of Clara North were heard recently in Miss North's annual Christmas recital. The program included works by classical and modern composers. A violin solo was played by Mr. Zoellner, and Mrs. C. R. Adams, reader, and Mrs. R. Benton, soprano, both contributed numbers. Mrs. W. R. Batchelor gave a Christmas party for her pupils on Jan. 6. A scale contest was held and a prize awarded to the pupil playing the best scale.

PORTLAND, ORE.—Senior piano pupils of Mme. M. L. Parker were presented in a recital lately at her studio. Those taking part were: Charleen Purcell, Gertrude Lindburg, Irene Breager, Martha Jerman, Scharlotte Richter, Charline Kunkle, Helen Bonyhae, Ina Carlson, Lucile Kaler, Lois Dunkelberger, Marie Dillard, Hattie Poffenberger and Herbert Ahrens. With a program arranged by Alice Genevieve Smith, an enjoyable Christmas party was given at the Ellison-White Conservatory of Music for the younger students recently. Florine Stone and Ruth Osburn appeared as harpists.

SALEM, ORE.—The men's glee club of the Willamette University under the leadership of E. W. Hobson, gave its first concert of the season in Falls City, Ore., showing good training and excellent ensemble work in all its songs. This year's personnel is as follows: Edward Warren, Hugh Bell, Milton Grollup, William Carey, Edward Brock, Lyman Masters, George Beckendorf, Jack Vinson, Roy Skeene, A. Huston, H. Carey, Lyle Bolton, Richard Briggs, Floyd Thompson, John Braugher, Cecil Pearson, P. Blinkensop, Virgil Anderson, Francis Kinch, Clarence Oliver, Harold Spencer. The Varsity Quartet is composed of Edward Warren, Jack Vinson, Lyle Bolton and P. Blinkensop, and an instrumental trio, of Avis Hicks, cellist; Delbert Moore, violinist, and Bob Arnold, pianist.

MUSICIANS' DIRECTORY

Clarence Adler
PIANIST—PEDAGOGUE
Studio: 137 West 86th St., New York

Sol Alberti
PIANIST—COACH—ACCOMPANIST
65 West 71st St.
Residence: 255 Ft. Washington Ave., New York
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Chicago Musical College Prepares for Big Summer School

CHICAGO, Jan. 13.—More than 10,000 music students are expected to attend the conservatories, musical colleges, and special courses of musical training in Chicago next summer. All indications point to a largely increased rush of students to the mid-western metropolis, and the figures are expected to eclipse those of all previous years.

There are several reasons for this. One is the excellent opportunity given for hearing the operatic repertoire at Ravinia during the summer, with some of the best artists of the leading opera companies of the world, and the Chicago Symphony concerts which will be a feature of the Ravinia season. Throughout the summer, too, there will be a series of recitals in the Ziegfeld Theater by noted vocalists and instrumentalists, thus supplying students of music with a standard of comparison.

The Chicago Musical College, ever keenly alive to the musical needs of the host of students who pour into Chicago in increasing numbers each summer, has planned an extension of the scope of its summer master school, which will be open from June 25 to Aug. 4.

Scholarships Available

To encourage and develop musical talent, nine of the guest teachers in the summer school will provide, after competitive examination, free scholarships for students. In former seasons this plan has been of great value to gifted students. Scholarships will be available with Leopold Auer, master violin instructor; Xaver Scharwenka, master piano instructor; Herbert Witherspoon, singer and teacher; Oscar Saenger, vocal instructor and operatic coach; Richard Hageman, associate musical director and conductor of French opera for the Chicago Civic Opera Association, and coach and accompanist; Percy Rector Stephens, vocal teacher; Florence Hinkle, soprano and singing teacher; Clarence Eddy, organist, and Leon Sametini, violinist and teacher. Two examinations will be held for the scholarships. The first of these, a preliminary examination, will be during the week of June 17. The final examinations will take place on Thursday, Friday and Saturday of that week.

The examination, which will be given subject to the successful outcome of the preliminary tests, will include harmony, counterpoint (including double, triple and quadruple counterpoint), canon of various kinds, fugue and double fugue, musical form (including the analysis of a prescribed standard composition), orchestration and the scoring of chamber music, musical history and acoustics. The candidate will be required also to disclose a good general knowledge of musical literature.

The Master School Idea

The master school idea was originated several years ago by Carl D. Kinsey, manager of the Chicago Musical College. It was brought to a fact through the co-operation of Felix Borowski, president. The master school will be open for six weeks, and the faculty will include the names of many noted teachers, in addition to those already mentioned.

A feature of the school will be the repertoire and action classes in the department of opera. The opera classes will be taught by Mr. Hageman, who will present, during the course, discussions of dramatic music of various nations, principally Italian, French, and German. The manifold details of operatic interpretation will be taken up, the action as well as the vocal aspect of dramatic music, the theater and its special problems, things which many operatic aspirants have had to discover for themselves. Mr. Hageman will also conduct classes in the art of accompanying and conducting.

Song Interpretation and Répertoire

Répertoire and interpretation classes will be conducted by Mr. Witherspoon, Mr. Saenger, Mr. Hageman and Burton Thatcher in the vocal department; Professor Auer and Mr. Sametini in the violin department; and Professors Scharwenka and Maurice Aronson in the piano department. These courses will be for intermediate and advanced students. Teachers' normal courses will also be given in the piano, violin, vocal and dancing departments. Lora Shadur-



Photos No. 1, © Mishkin; No. 3, © Underwood & Underwood; No. 4, Ira L. Hill; No. 5, Ritz; No. 7, Edwin F. Townsend. Some of the Noted Teachers Who Will Conduct Courses in the Summer School of the Chicago Musical College. 1, Leopold Auer, Violin; 2, Xaver Scharwenka, Piano; 3, Herbert Witherspoon, Singing; 4, Richard Hageman, Opera and Vocal Coaching; 5, Florence Hinkle, Singing; 6, Oscar Saenger, Singing; 7, Percy Rector Stephens, Singing; 8, Leon Sametini, Violin, and 9, Clarence Eddy, Organ

skaya will conduct the normal course in dancing.

Harold B. Maryott will be in charge of the Chicago Musical College's classes in public school music. The ever-growing demand for teachers thoroughly equipped for directing music classes in the graded and high schools as well as for those able to take charge of community music has resulted in a very numerous attendance of these classes in the past.

Felix Borowski, president, will instruct during the summer session in musical composition, theory, orchestration and the history of music. Mr. Borowski has

long been one of the notable figures of the artistic world as composer, teacher, and writer on musical subjects. His ballet pantomime, "Boudour," was produced by the Chicago Opera Association in Chicago, New York and Boston. His works for orchestra include "Elégie Symphonique," "Peintures," "Le Printemps Passionné," and "Marche Triomphale."

Jaroslav Gons will have charge of the cello department. This artist was for a number of years solo 'cellist in the Vienna Symphony, and has since then attracted much attention as a concert artist. His success in Russia led the

authorities of the Imperial Russian Conservatory at Kharkoff to offer him the position of principal professor of cello playing and chamber music interpretation. Mr. Gons remained in that position for five years.

The expression and dramatic art department will be directed by Walton Pyre, who has had wide experience as stage director and much success as a teacher.

Many of the noted teachers of the regular winter course will also be part of the faculty of the summer master school. C. Q.

PORTLAND, ORE., REVISITED BY LIGHT OPERA COMPANY

Thirteen Performances Attract Large Audiences—Soloists and Choirs Heard

PORTLAND, ORE., Jan. 13.—The American Light Opera Company began a return engagement of eight nights at the Municipal Auditorium on Sunday afternoon, Dec. 31. This season comprised thirteen performances, the operas being "Robin Hood," "Mascotte," "H. M. S. Pinafore," "Mikado," "Bohemian Girl," and "The Chimes of Normandy." There were large audiences at all the performances. Among the principals were Paula Ayres, Theo Pennington, Carl Bundschu, Harry Pfell, George Olson and Ed. Andrews, and these were supported by a fine chorus and orchestra. Carl West was conductor. This visit was arranged by W. A. Pangle of the World's Attractions Bureau because of the decided success of the first season.

The Elwyn Concert Bureau announces

a season of the San Carlo Opera Company at the Municipal Auditorium early in March under its management.

In preparation for a concert to be given by the Portland Symphony, a lecture on the music to be played was given on Jan. 5 by Frederick W. Goodrich, assisted by Dorothea Scoop, pianist, at Sherman, Clay & Company's recital hall. Mendelssohn's "Scotch" Symphony and Rachmaninoff's Second Concerto in C Minor, which Benno Moiseiwitsch will play with the Portland Symphony, were illustrated.

May Dearborn Schwab, soprano, was presented by the MacDowell Club, Mrs. Warren E. Thomas, president, in a program at the Multnomah Hotel on Jan. 2. Mrs. Schwab sang with charming effect. A group of compositions by Oregon composers, comprising "Yasmin," by Tom Dobson; "Mélancolie," by Marion Bauer, and "The Day Is Done," by E. Frankie Walker, was a feature of the recital. J. Hutchinson accompanied Mrs. Schwab artistically.

The choir of St. David's Church, under the leadership of Tom G. Taylor, organist and choirmaster, sang Gaibel's Christmas cantata "The Nativity" on Sunday night, Dec. 30. The combined choirs of the Madeleine and St. Francis Catholic Churches, under the baton of Catherine Covach-Fredrich, with Elsie Mayer as organist, sang "The Star of Bethlehem," a cantata by John Spencer Camp, at the Church of the Madeleine. The soloists were Mrs. Charles Shea, Mrs. Neil Banks, Mrs. A. F. Petzel, Catherine Galvin, Secondo Destefanis, Edgar Cason and Thomas Shea.

IRENE CAMPBELL.

Hans Kindler, 'cellist, will give a joint recital with Inez Barbour, soprano, in Philadelphia on Jan. 22. As a member of the Rich-Kindler-Hamann Trio he will play in the same city on the following day and in Harrisburg on Jan. 25.

Norman Johnston, baritone, has been engaged for recitals in Saratoga Springs and Rome, N. Y., on Jan. 23 and 25 respectively.

People And Events in New York's Week

MUSEUM CONCERTS POPULAR

Free Series, David Mannes Conducting, Opens with Attendance of 8000

An audience estimated at 8000 persons attended the first free orchestral concert of this season at the Metropolitan Museum of Art, New York, on Saturday evening, Jan. 6, and another great throng was present at the second concert, on Jan. 13. Some persons arrived at 4 o'clock in the afternoon and waited four hours for the program to begin. By 8 o'clock there was little standing room left in the great Fifth Avenue hall or the balcony above.

David Mannes conducted and, with players from the New York Symphony and the Philharmonic Orchestra, gave a program on Jan. 6 made up of works by Tchaikovsky, Beethoven, Weber, Volkmann, Saint-Saëns, Handel and Chabrier. In Volkmann's Serenade for String Orchestra the 'cello soloist was Lucien Schmit, and in Handel's Largo Arkady Bourstin played the solo melody.

The program for Jan. 13 included Schubert's "Unfinished" Symphony, Tchaikovsky's Theme and Variations from Suite No. 3, the Prelude and Finale from "Tristan and Isolde," two movements from a Suite for Strings and Solo Flute by Bach, Moszkowski's Serenade and "Malaguena," the Minuet from Mozart's Symphony in E Flat and Grieg's "Peer Gynt" Suite.

The lectures given by Frances Morris, Alice Nichols and the Euphonic Trio on the afternoons of the concert days and having for their subject principally the program of the evening, are also free.

Three Artists Unite in Program for Reconstruction Hospital

Assisted by Clara Deeks, soprano, and Bart Wirtz, 'cellist, John Charles Thomas, baritone, was heard at Aeolian Hall on the afternoon of Jan. 11 for the benefit of the Building Fund of the Reconstruction Hospital. Mr. Thomas began the program with a not particularly interesting "Ave Maria" by Percy Kahn, with organ accompaniment and 'cello obbligato. Miss Deeks then followed with a group of three songs, Strauss' "Rest Thee, My Spirit," a song in French substituted for Mahler's "Hans und Gretel" and Chabrier's "España," arranged by E. Louis. Mr. Wirtz then played a Larghetto by Mozart, a Gavotte by Martini and Bruch's arrangement of the "Kol Nidrei." Mr. Thomas sang a group in French, Miss Deeks one in French and English and a Jewish folk-song, and Mr. Thomas closed the recital with an English group. William Janashek was accompanist.

Theater Organists Give Demonstration

The second of a series of public demonstrations of the organ accompanying motion pictures was given in the Wanamaker Auditorium on Friday afternoon of last week by the Society of Theater Organists. The program consisted of an opening solo, Rosseter G. Cole's Fantasia Symphonique, played by Vera Kitchener, organist of Lincoln Square Theater, followed by explanatory remarks by Robert Berentsen, president of the Society. Mr. Berentsen stressed the importance of synchronization of music and pictures in the work of the organist. Illustrating his theme, Walter Wild accompanied the next two pictures, the first of which was a fanciful story based on the popular fallacy that Beethoven actually entitled his Sonata in C Sharp Minor the "Moonlight" Sonata. John Priest played for the feature picture, John Barrymore in "Sherlock Holmes," the music for which is developed from four motifs, interspersed with compositions by Delibes, Scriabine, Grieg, Saint-Saëns and Hadley. S. D.

Musical-Tea at Saenger Studio

The first of a series of musical-teas planned for the Oscar Saenger Studio this season was given by several advanced students on the afternoon of Jan. 4. The program was opened by Elsa Warde, soprano, in an aria by Francesca Cilea. Her fine voice and ripening art were later appreciated in Marchesi's "La Soletta," Duparc's Chanson Triste and

Fourdrain's Chanson Norvegienne, and in a duet from a Mozart opera with Richard Hale, baritone. Mr. Hale displayed his fine voice and good diction in an aria from Mozart's "Marriage of Figaro," Chausson's "Nanny," and several Negro spirituals. A group of folk-songs was charmingly sung by Paul T. Flood, baritone, with Mrs. Flood at the piano. Helen Chase provided admirable accompaniments for Miss Warde and Mr. Hale. Josephine Jacoby, contralto, formerly of the Metropolitan Opera, and Mrs. William C. Provost were the hostesses at the tea table.

Pupil of Mrs. Harold Morris Makes Successful Début

Audray Roslyn, pianist, a pupil of Mrs. Harold Morris, made her début in an ambitious program at the MacDowell Gallery on the evening of Jan. 12. Although only fifteen years of age, Miss Roslyn cannot be called a child prodigy. Her technique is unusual for one of her years, and her interpretations are clearly defined and well-balanced. The program included three Bach Preludes and Fugues, Beethoven's Sonata, Op. 31, the Grieg Concerto, with Mrs. Morris at the second piano, and numbers by Chopin, Brahms, Debussy and Harold Morris. The pianist was heard by a large audience that evidenced its pleasure in the program by demanding a number of encores. N. T.

Leopold Entertains at Musicale

Ralph Leopold, pianist, gave a musicale at his home in West Fifty-eighth Street on the evening of Jan. 12. His program included numbers by Bach, Beethoven, Schumann, Debussy, Albeniz, Leschetizky and Arensky. He was assisted by Leo Conway, tenor, who sang an aria from Meyerbeer's "L'Africaine" and a group of songs; and Mr. D'Amico, baritone, who was heard in arias by Verdi and Gounod. Mr. Leopold was assisted in receiving by Mr. and Mrs. Ward Fenton and Mrs. E. C. T. Miller. Supper was served to 150 guests, among whom were many persons prominent in New York's musical and social life.

Tollefsen Pianist Makes Début

Kathryn Makin, pianist, a pupil of Augusta Tollefsen, made her début in a recital at the Apollo Studios in Brooklyn on the evening of Jan. 5. Although only fifteen years old, she disclosed unusual talent in a program that included Beethoven's "Appassionata" Sonata, Schubert's March Militaire, and numbers by Bach, Gluck-Brahms, Chopin and Rachmaninoff. She was assisted by June Alexandria Wouters, soprano, who sang songs by William Armour Thayer, Charles Hueter, La Forge, Clough-Leigher, Huntington Woodman and Laurence Hope.

Gruenberg to Assist Carl Engel in Talk on Schönberg's "Pierrot Lunaire"

Louis Gruenberg, pianist and composer, who will conduct the first American performance of Schönberg's "Pierrot Lunaire" in New York on Feb. 4, will be the assisting artist in a lecture to be given by Carl Engel in the Wurlitzer Auditorium on Jan. 21. Besides illustrating certain passages of the newer Schönberg composition, Mr. Gruenberg will play several of the early works of that composer, including three numbers from Opus 11 and six numbers from Opus 19.

Zerffi Pupils Sing at Y. M. C. A.

Roscoe Leonard, tenor, a pupil of William A. C. Zerffi, was among the soloists at a recital given at the Eighty-sixth Street Y. M. C. A. recently. Other students of Mr. Zerffi who took part were Anna Novick, soprano, and Doris Lawson, mezzo-soprano. Mr. Leonard has been re-engaged as soloist at Central Union Church, Upper Montclair, N. J. On Dec. 31 he gave a half-hour program over the radio at Newark.

Bilotti Plays at Thursby Studio

Anton Bilotti, pianist, who gave a successful recital in Town Hall recently, was the guest of honor at the second Friday afternoon musicale given at the studio of Emma Thursby, teacher of singing, on Jan. 12. Mr. Bilotti was heard in a short program of his own compositions.

Luckstone Artist Sings with Orchestra

Mrs. Ruth Blackman Rodgers, soprano, for several years a pupil of Isidore Luckstone, was one of the soloists in a recent Wagnerian program given by the New York Symphony under Walter Damrosch, in its Aeolian Hall series. Other recent engagements for Mrs. Rodgers included appearances as soloist in a performance of "The Messiah" in Brooklyn; a re-engagement with the Brockton, Mass., Choral Art Society, George S. Dunham, conductor, and before the Women's Club in Taunton, Mass., where she gave a joint recital with Jean Bedetti, 'cellist of the Boston Symphony.

Fradkin Soloist at Capitol Theater

Frederic Fradkin, violinist and former concertmaster of the Boston Symphony, appeared as soloist at the Capitol Theater, New York, during the week beginning Jan. 12. Mr. Fradkin, who recently occupied the first chair in the string section at this theater, played Sarasate's "Zigeunerweisen." The orchestra, under Erno Rapee, played Liszt's Thirteenth Rhapsody, with a cymbalom solo by Bela Nyary. Johann Strauss' "Voce di Primavera" was sung by Betsy Ayres, soprano, and was simultaneously danced by Mario Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou. Robert Davis, tenor, was another soloist.

Paul Shirley Plays at Reception Given in His Honor

Ethel Grow, contralto, and Jane R. Cathcart, president of the Washington Heights Musical Club, gave a reception to Paul Shirley, viola player, in their studio on the afternoon of Jan. 5. Mr. Shirley gave a short talk on the viola and played several of his own compositions. Ruth Kemper, violinist, was heard in several compositions by Henry Holden Huss, accompanied by the composer.

Pupils of William Stickles Active

Frances Swank, coloratura soprano, a pupil of William Stickles, appeared before the Studio Club on Jan. 9, singing the "Sempere Libera" from "Traviata," Handel's "Care Selve," and "Charmant Oiseau" by David. Alberta Brenner, contralto, gave a recital in Youngstown, Ohio, recently. Thomas McGranahan, tenor, is meeting with success in Wade Hinshaw's production of "The Impresario," in which he sings the rôle of Mozart. Winifred Anglin, soprano, is on tour with De Wolf Hopper in repertoire, and Fred McPherson, baritone, is appearing at the Hippodrome.

Tchaikovsky Work Played at Rialto

The second and fourth movements of Tchaikovsky's Fourth Symphony were played by the orchestra of the Rialto Theater during the week beginning Jan. 14, under the alternate leadership of Hugo Riesenfeld and Joseph Littau. A divertissement to Rossman's "Gypsy Dance" was given by the Serova Dancers. Thomas Cowan, baritone, made his début at the theater with a solo on this program. At the Rivoli Theater the orchestra under Mr. Riesenfeld and Frederick Stahlberg played Massenet's "Phèdre" Overture.

Penelope Davies and Hans Barth Give Joint Recital

Penelope Davies, mezzo-soprano, gave a recital in the Ampico Studios on Jan. 9 with Hans Barth, pianist, as assisting artist. Miss Davies displayed fine artistry in Debussy's "Beau Soir," Pierné's "Le Moulin," and songs by Sverre-Jordon, and gave with sprightly humor the "Piper's Song" by William Spencer Johnson and numbers by Ferrata and Brockway. Mr. Barth played a Chopin group, Liszt's Tenth Hungarian Rhapsody, Mana Zucca's "Valse Brillante," and "Music Box," a work of his own composition. E. R.

Tamme Pupil Sings for Athené Society

Mary Dell Dowman, soprano, pupil of Charles Tamme, was soloist at a musicale given by the Athené Society at the Waldorf-Astoria on Jan. 4. She sang the "Caro Nome," "Songs My Mother Taught Me" by Dvorak, Bishop's "Lo, Hear the Gentle Lark," and "Villanelle" by Dell Acqua.

"TONE-PRODUCER" TESTED

Musicians Witness Demonstration of New Invention at Carnegie Hall

Prominent violinists and 'cellists gathered at Carnegie Hall on Jan. 6 to witness a demonstration of a "tone-producer" for stringed instruments invented by Joseph and John Virzi of New York. Among those present were Albert Spaulding, Jascha Heifetz, Arturo Bonucci, Max Gegna, Willem van Hoogstraten and Adolfo Betti. Mr. Bonucci was the first to perform with the Virzi device attached to his 'cello, and the result met with the approval of his professional audience.

"The invention enlarges, softens and improves the sound of an instrument, but does not change its tone or color," says Mr. Bonucci. "It increases the carrying power, but does not reduce the intrinsic qualities of an instrument, which makes it especially valuable for old instruments."

Others who demonstrated the device were Max Gegna, 'cellist, and Mr. Van Hoogstraten. At his recital in Carnegie Hall the next day Mr. Heifetz played an instrument equipped with the tone-producer.

People's Institute Closes Series by New York Philharmonic

The New York Philharmonic Orchestra, under the leadership of Henry Hadley, gave the last of its series of free concerts under the auspices of the People's Institute at Cooper Union on Jan. 2. This series of five concerts was the outgrowth of the work of the Institute in former years in which it has done much to foster the appreciation of good music among the poorer inhabitants of the city. The program of the last concert included the Overture to Humperdinck's "Königskinder," Gilbert's "Pilgrim" Suite, Tchaikovsky's Fourth Symphony, and an excerpt from Wagner's "Meistersinger."

Singing Teachers Elect Officers

The New York Singing Teachers' Association elected George E. Shea president, at its regular meeting on Jan. 9. The other officers chosen were Francis Rogers, first vice-president; Anna E. Ziegler, second vice-president; Leon Rains, third vice-president; Jessie Fenner Hill, treasurer; Janet Hedden, secretary; James O. Boone, Melanie Guttman-Rice, and Robert James Hughes, members of the executive board. Following the election, Gustave Ferrari gave an illustrative talk on "La Chanson de France." Several new members have joined the association recently.

Daniel Gregory Mason Lectures on "The Orchestra of Beethoven"

The second lecture in a series on "The Orchestra," under the auspices of the Philharmonic Society of New York, was given by Daniel Gregory Mason, associate professor of music at Columbia University, at the University Settlement in Eldridge Street on the evening of Jan. 5. Mr. Mason spoke on "The Orchestra of Beethoven."

Artists Give Program at Master Institute of United Arts

William Coad, violinist, and Max Dittler, pianist, gave a joint concert at the Master Institute of United Arts recently. The artists gave a well-balanced performance of Handel's Sonata in A, in addition to their individual groups. Mr. Dittler's numbers included Liszt's Sonata in B Minor, Scriabine's Prelude, and Nocturne for Left Hand; Moszkowski's "In Autumn," and Brahms' Rhapsody in B Minor. With the assistance of Edward Young at the piano, Mr. Coad was heard in works by Mascitti, Fauré, Wieniawski and others. A large audience heard the concert.

Dalcroze System Demonstrated

A demonstration of Dalcroze Eurythmics, directed by Marguerite Heaton, assisted by Elsy Findlay and Annette Ponce, certified teachers; Anita Darling and Yo de Manziarly, authorized teachers; and Jeanne de Lanux and Helen Passavant, with Rex Tillson at the piano, was given by the New York School of Dalcroze Eurythmics on the evening of Jan. 12. In cleverly improvised exercises, based upon the works of Chopin, Bach and Dalcroze, the demonstration revealed the use of the human body as a musical instrument—the physical response to music, through which, accord-

[Continued on page 47]

CLEVELAND HEARS SEIDEL AS SOLOIST

Violinist Plays with Sokoloff Orchestra—Flonzaleys Heard—Local Artist Sings

By Grace Goulder Izant

CLEVELAND, Jan. 15.—Rachmaninoff's Second Symphony in E Minor was the principal number at the pair of concerts given by the Cleveland Orchestra, under Nikolai Sokoloff, on Jan. 11 and 13. Conducted with especial vigor, the long work held the hearers' attention until the last note. Toscha Seidel, violinist, was the soloist, playing Bruch's Concerto in G Minor, a work which seemed to suit his art admirably. Bizet's "Patrie" Overture, which closed the program, was most satisfyingly presented.

The Flonzaley Quartet was presented in the auditorium of the Women's City Club, under the sponsorship of the Cleveland Chamber Music Society, Mrs. Franklyn B. Sanders, manager, on Jan. 9. Beethoven's Quartet in E Minor was the principal number of the program, which included works of the new British school, Bax's Quartet in G Minor and Bridge's "Londonderry Air," and "Puck" by Josef Speaight.

Caroline Hudson Alexander, local soprano, gave an annual recital at the Hotel Statler on Jan. 12, with Hugh Alexander as accompanist. Her program included songs by Massenet, Charpentier, Richard Hammond, Louise Maynard, William Arms Fisher, Howard Hanson and James H. Rogers.

The third in a series of talks on "Great Masters of Music" was given at the Cleveland Museum of Art by Douglas Moore, curator of music, on Jan. 7. The subject was Verdi, and the talk was illustrated with excerpts from "Rigoletto," "Don Carlos," "Aida," and "Otello," sung by Marguerite Quimby and Carl A. Lohman.

The regular organ recital at the museum was given by Douglas Moore on Jan. 10.

New York Events

[Continued from page 46]

ing to Emile Jaques-Dalcroze, founder of the system, the body may take its place with the violin or piano as a master instrument. A number of difficult exercises wherein several tempi, together with various rhythms, were expressed simultaneously through dissociated movements, demonstrated how completely muscular independence may be developed. A large audience applauded the various numbers of the program.

M. B. S.

American Institute Starts Series of Sonata Recitals

A series of five sonata recitals for violin and piano, to be given on alternate Friday afternoons, was started at the American Institute of Applied Music on the afternoon of Jan. 5. The program was given by Edwin H. Ideler, violinist, and Pearl Sutherland Ideler, pianist, and included works by César Franck, Mozart and Frederick Ayres. A good-sized audience was in attendance.

Pupils of Mildred Dilling Active

Professional harpists coaching with Mildred Dilling filled fifteen engagements in the Christmas holidays. Bertha Becker gave recitals in Oswego and Ithaca, N. Y., and at the Fourth Presbyterian Church, New York. Frances Callow appeared in New York and Yonkers. Edythe Muriel Smith gave six programs in New York, White Plains and Plainfield, N. J. Helen Raaf played in Boston, Alice Singer in Chicago and Helen Sheldon in New York.

Stopak Plays for Police Square Club

Josef Stopak, violinist, appeared as soloist at the concert given at the Hotel Commodore on Jan. 13, for the benefit of the New York Police Square Club, the Masonic organization of the force. Mr. Stopak was received enthusiastically by a large audience, and displayed ex-

cellent technique in program including Rimsky-Korsakoff's "Song of India," Vecsey's Valse Triste and the Tartini-Kreisler Variations on a Corelli Theme.

Singer Gives "Rehearsal" Recital in Stephens Studio

The second "rehearsal" recital of the season was given in the Percy Rector Stephens studio by Bernard Ferguson, baritone, on the evening of Jan. 5. The first in the series of these recitals was given by Norman Johnston, baritone, on Nov. 4 and was later repeated at his New York debut in Aeolian Hall.

Kathryn Platt Gunn Heard in Recitals

Kathryn Platt Gunn, violinist, recently gave a recital at Briarcliff Manor, where she played works by Wieniawski, Schubert-Wilhelmj and Sammartini. She also played at Calvary Episcopal Church, New York, and at St. Paul's Episcopal Church, Brooklyn, in holiday week.

Cleveland Institute Issues Paper

On the first Saturday of each month the Cleveland Institute of Music issues a little newspaper called "The Outpost." It is designed to aid *esprit de corps* by keeping the students and faculty in closer touch with each other. It contains a record of important musical events, some member of the faculty contributes a brief educational essay each month, and a page is given to student activities. Ernest Bloch, director of the Institute, usually has a helpful message for the pupils.

Music Loses Distinguished American in Passing of George Hamlin, Tenor

Widely Known Artist, Formerly with Chicago Opera Association, Suffered Illness of Several Months—Had Extensive Oratorio and Concert Repertory and Introduced Strauss Songs in This Country

GEORGE HAMLIN, one of the best known American tenors, died at his home, in Madison Avenue, New York, on Thursday of last week after an illness that had extended over a period of several months. Funeral services, conducted by Richard T. Verrall of the First Christian Science Church, were held on Saturday. Among the prominent musicians who attended were Mme. Marcella Sembrich, Mr. and Mrs. Herbert Witherpoon, Carrie Bridewell, George Bogert, Reed Miller, Yeatman Griffith and George Shea. Flowers were sent by the Beethoven Society, Bohemian Club of New York, Bohemian Club of San Francisco, the American Academy of Teachers of Singing and the Lambs. Burial was in Chicago.

Mr. Hamlin was born in Elgin, Ill., on Sept. 20, 1869. After receiving his early education in the schools of Chicago, he graduated from Phillips Academy, Andover, Mass. His musical education was pursued in this country and in Europe, and his first professional experience was gained as a church singer in Chicago. While in Germany he appeared in recitals, introducing a number of songs in English. He was an early protagonist of Richard Strauss, whose songs he is credited with being the first to introduce to American audiences, and he was one of the first to sing the lieder of Hugo Wolf.

PASSED AWAY

Margaret Cooper

LONDON, Dec. 29.—Margaret Cooper of "Songs at the Piano" fame died on Dec. 27. Miss Cooper carried her delightful art to many parts of the world and her premature death will be mourned by admirers in legion. She was, in a way, an institution, both in the British music halls and on the concert platform. Mainly, she gave her talents to the more popular type of song, but a typical Margaret Cooper program ran through many

Paderewski Plays and Enesco Leads Philadelphians in Pittsburgh

PITTSBURGH, Jan. 13.—Ignace J. Paderewski received an ovational welcome at Syria Mosque, on Jan. 11, where he appeared in concert under the management of Edith Taylor Thomson. His program included works of Chopin, Liszt, Schumann and Schubert. Six encores were required before the audience would leave. Georges Enesco appeared as guest conductor of the Philadelphia Orchestra at its concerts on Jan. 12 and 13, in the same auditorium. The Beethoven Trio, consisting of William H. Oetting, piano; Gaylord Yost, violin, and Fred F. Goerner, 'cello, was well received in its initial concert at the Pittsburgh Musical Institute on Jan. 8.

RICHARD KOUNTZ.

Huberman to Give First American Performance of Respighi Sonata

Bronislaw Huberman, violinist, will give the first New York performance of Respighi's Sonata for Violin and Piano at his second Carnegie Hall recital of the season on Jan. 24. Other numbers on the program will be Bach's unaccompanied Adagio and Fuga in C, Lalo's "Symphonie Espagnole" and several shorter works, including Mr. Huberman's own arrangement of a Chopin waltz. Paul Frenkel will be at the piano. The violinist will be one of the soloists at the Friends of Music concert in Town Hall on Jan. 31, giving the first American performance of Taneyeff's Suite for Violin and Orchestra.



George Hamlin

He joined the Chicago Opera Association, making his debut with Mary Garden in Victor Herbert's "Natoma." Thereafter he sang leading tenor rôles in "Jewels of the Madonna," "Tosca," "Madama Butterfly," etc. After several seasons devoted to concerts he rejoined the Chicago organization in 1918, singing in its first season in Boston.

As a recital singer Mr. Hamlin's work was notable for its excellent musicianship and keen interpretative discrimination. His repertory included more than 100 oratorios and cantatas and between 700 and 800 songs.

In 1892 he was married to Harriet R. Eldredge of Chicago, who, with three children, John F. Hamlin, a student at Princeton University, George E. Hamlin and Anna M. Hamlin, survives him.

that she entered the variety theater and leapt to popular fame. Even while singing "on the halls" she was attracting quite a different sort of notice at the Queen's Hall Saturday afternoon concerts. Her husband, Arthur Humble-Crofts, died of influenza in November, 1918, after attaining the rank of captain in the British army.

Dr. Anselm Goetzl

Dr. Anselm Goetzl, composer, for many years a resident of New York, died in Barcelona, Spain, on Jan. 9, after an operation, according to a cable message received in New York. Dr. Goetzl, who was born in Karolinenthal, Bohemia, forty-four years ago, came to the United States in 1913 and was principal conductor for Andreas Dippel's Light Opera Company and composed the music for a number of light operas and for the revue, "Ein Ritterspiel," which was successfully produced in September, 1915. He was the composer of a one-act opera, "Les Précieuses Ridicules," based upon Molière's text. This was produced at the Royal Opera in Dresden in 1907, with so much success that he received a decoration. Dr. Goetzl also wrote several quartets. He studied with Winkler, Fibich and Dvorak in Prague and with Shalk and Adler in Vienna. He received his doctor's degree in 1899.

Mrs. Martha Matthews Owens

DUNMORE, PA., Jan. 13.—Mrs. Martha Matthews Owens, for the last twelve years supervisor of music in the Dunmore public schools, died suddenly after an illness of only a few days, at the State Hospital on Dec. 26. Mrs. Owens was born in Dunmore forty-two years ago. After her graduation from the Dunmore High School, she studied music in Cambridge, Mass., and later took a musical course at Cornell. In 1906, she was married to David Owens, a well-known teacher of music. He died the next year. Mrs. Owens is survived by her mother and father, one sister and one brother.

Adelbert S. Baker

AUBURN, N. Y., Jan. 15.—Adelbert S. Baker, bass singer and well-known local musician, died at his home here recently. Mr. Baker was stricken while singing in the choir of the First M. E. Church, on Christmas Eve. He had been often heard as soloist in the Roman Catholic churches of this city, and groups of singers of both faiths united in singing hymns at his funeral. Harry S. Mason and Paul McCarty, organists respectively of the First Presbyterian and St. Mary's churches, played in the musical program at the funeral, under the direction of Alice M. Jones, organist of the First M. E. Church.

Frank R. McMullin

BRIARCLIFF MANOR, N. Y., Jan. 15.—Frank R. McMullin, one of the original guarantors of the Chicago Opera Association and said to have been instrumental in the establishment of Ravinia Park where opera is given in the summer, died suddenly at his home here on Jan. 13. Mr. McMullin, who was born in Chicago fifty-four years ago, was the son of the late James C. McMullin, vice-president of the Chicago & Alton Railway. He was engaged in the importing and exporting business in New York, having moved there from Chicago in 1917. He is survived by his wife, two sons and one daughter.

Alice Mankoff Watson

LIMA, OHIO, Jan. 13.—Mrs. Alice Mankoff Watson, musician, was found dead in her bed at her home here on Jan. 6. She was the wife of Albert Watson, and mother of four well-known musicians—Vera Watson Downing, director of the violin department of the Morrey School, Columbus; Rhea Watson Cable, pianist and composer, and wife of Congressman John L. Cable of Ohio; Gail Watson of Canton, violinist, and Earl Watson of Cleveland, 'cellist. They were associated for a number of years as the Watson Quartet.

Walter W. Griggs

CHICAGO, Jan. 13.—Walter W. Griggs, who for twenty-six years was with the Cable Piano Company of Chicago as wholesale representative, died in Chicago recently. Mr. Griggs was engaged not only in the offices but as outside salesman visiting both coasts and was widely known. He is survived by his widow, Alice Maynard Griggs, correspondent of MUSICAL AMERICA at Long Beach, Cal., a son, Carl C. Griggs of Detroit, and a daughter, Mrs. C. H. Wilson of Chicago.

REINER CONDUCTS FROM HARPSICHORD

Plays Old Italian Music with
Cincinnati Forces—Chaliapin
Cheered at Recital

By Philip Werthner

CINCINNATI, Jan. 13.—The Symphony gave its sixth concert before a crowded house on Jan. 6. The program included Ancient Dances and Airs of the sixteenth century, arranged by Respighi; Violin Concerto in A Minor, Vivaldi; "The Water Music," by Handel-Harty; Symphony No. 12 in B Flat, by Haydn. In the first number Fritz Reiner, the conductor, also played the harpsichord, from which he conducted the orchestra with great discretion. The concerto was played with true musicianship by Paul Kochanski. This concert of old music was heartily applauded after each number.

Maier and Pattison gave a delightful program for two pianos at the Matinée Musicale concert on Jan. 8. Their ensemble was remarkable, with ritardandos and accelerandos played as if by one man. The program ranged from Bach to Casella, and each number had been thought out to the smallest detail.

Chaliapin, the great Russian bass, gave a most successful concert in Music Hall on Jan. 9. He was assisted by Max Rabinowitch, who proved himself a pianist of superior quality, and by Nicholas Levienne, cellist, who had to respond with an encore. Chaliapin interpreted his songs with consummate skill. His singing of the "Volga Boat Song" was a revelation. The great Music Hall was not entirely sold out, unfortunately, but the audience cheered and applauded until the singer gave several encores.

The Symphony, under Fritz Reiner, gave a delightful hour of music to the young people of Cincinnati in the Emery Auditorium on the afternoon of Jan. 10. It was the first time that Reiner had led his men at such a concert and it was marked by the rising of the audience when he appeared. The program consisted of two dances by sixteenth century Italian composers, Handel's Largo; Minuet, by Boccherini; Air from Bach's Suite in D; two numbers by Gluck and the Mozart Overture, "Marriage of Figaro." It was a capital concert and again notable because of the assistance at the harpsichord of the conductor himself.

The Woman's Musical Club, Mrs. Philip Werthner, president, gave one of its most successful concerts at the home of Mrs. Millard Shelt. The program was devoted to César Franck and Saint-Saëns and consisted of Franck's Sonata for Piano and Violin, well played by Martha Frank and Mrs. Jessie Strauss-Mayer, three songs of Saint-Saëns, sung by Mrs. Mary Towsley-Pfau, and the Trio, Op. 18, by the same composer, played by Misses Huebner, Reiniger and Heermann.

The May Festival Jubilee chorus has resumed its work after the Christmas vacations under the direction of Frank Van der Stucken, who has also begun rehearsals with the solo chorus, composed of prominent professional singers.

J. Lawrence Erb Takes Connecticut Post

J. Lawrence Erb, director of the American Institute of Applied Music in New York, has been appointed professor of music in the Connecticut College for Women, New London. He will combine his new duties with those of his present position, teaching three days a week at the Connecticut College, and receiving assistance in the routine work of the directorship. He will remove his residence to New London. Mr. Erb, who is a Pennsylvanian, was for some years director of the School of Music of the University of Illinois, in Urbana, and resigned that position in September, 1921, to take the directorship of the American Institute of Applied Music.

Finds Increased Musical Activity in Brazil

Guiomar Novaes, Here for Her
Sixth Tour as Concert Pian-
ist, Tells of Conditions in
Her Native Land—Visits
of Strauss, Mascagni and
Weingartner Last Year
Created Great Stir

RETURNING to the United States for her sixth concert tour, after more than a year's absence, Guiomar Novaes, Brazilian pianist, brings a report of notable musical growth in her native South American Republic. Mme. Novaes, now Mrs. Octavio Pinto, is perhaps her country's best known representative in the international musical world. She speaks enthusiastically of the activity in art in Brazil, which reached a brilliant climax in the visits of Richard Strauss, Pietro Mascagni and Felix Weingartner, and many prominent operatic artists who participated in the Centennial fête last year.

"The musical development of São Paulo was really begun thirty-five years ago," says Mme. Novaes. "Luigi Chiffarelli, with whom I studied, organized concerts to educate the public. With his best pupils he gave several programs monthly in São Paulo, presenting the sonatas of Beethoven, and works by Bach, Schumann, Chopin and Brahms. This pioneer work bore fruit in musical appreciation among the people. The city is quite cosmopolitan, with a population including many Germans, French, Italians, and English, as well as Portuguese.

"When I returned to São Paulo from my previous tour of the United States, I noticed a considerable improvement in the work of the local symphony, conducted by Furio Franceschini. The organization includes about seventy players. Brazil has a musical life somewhat apart from that of North America, the artists in many cases coming directly from Europe. Among the soloists heard with the São Paulo Orchestra was José Vianna da Motta, formerly a member of the Conservatory at Berlin and court pianist. An excellent organization is the Sociedade de Concertos Symphonios of Rio de Janeiro, which is conducted by Francisco Braga."

Music Featured at Centennial

Last year's brilliant musical season, the climax of which was reached in the centennial season of opera at the Teatro Municipal, Rio de Janeiro, was enthusiastically described by Mme. Novaes.

"The visit of Richard Strauss in the capacity of conductor created quite as much of a stir in Brazil as it did in the United States.

"Ordinarily there are two or three months of opera annually in São Paulo, and performances during a period from July to October in the capital. During the 'season,' as one may call it, there are also excellent theatrical performances by companies brought from France and Germany. Last year's celebration of the hundredth anniversary of Brazil's independence was marked, as you know, by a greatly augmented operatic season. There was a notable roster of artists under Felix Weingartner's baton, and the Wagnerian performances in particular were very successful. Mascagni, who was invited to conduct the Italian repertoire, was gratified by the enthusiastic reception given his works. Zandonai's new 'Giuiletta e Romeo' and his 'Francesca da Rimini' were other features of the season."

Opera Based on Brazilian History

At the time of Mascagni's visit to Brazil, news dispatches contained a report that the composer had been attracted by a native poem, "The Searcher



Guiomar Novaes, Brazilian Pianist

for Emeralds," as a libretto subject. The wealth of precious stones found in the Brazilian mines is also exploited in a work by a young native composer, Francisco Mignone, now studying abroad, whom Mme. Novaes describes as exceedingly promising. His symphony was performed with success last year, and the opera, "The Contractor for Diamonds," will have its première in Rio de Janeiro next June. Excerpts from the latter, performed by an orchestra recently demonstrated that it is a work of originality. The plot is briefly described by the artist, as follows: Caldeira Brandt, a historical character, is contractor to the Portuguese Court for all diamonds from the colonial mines. He has a beautiful daughter of whom the base Governor of Brazil is enamored. She, however, loves a poet. When the Governor, to force the father's consent to a union, exiles him to a fortress across the sea, the people rise in revolt. After what the pianist describes as "much fighting," the tyrant is ousted from office. The denouement is a happy one.

Among other Brazilian composers of merit, says Mme. Novaes, are Henrique Oswald Gomes, Villa-Lobos, Cantú, Francisco Braga, and Barroto Netto. A native pianist of great excellence, whom the United States is yet to hear, is João de Souza Lima, who won first prize at the Paris Conservatoire.

Mme. Novaes spent a year and a half in Brazil in rest and study. She made several appearances as soloist with an

orchestra conducted by Raymundo de Macedo, and was also heard in recital. The musical world was interested in her marriage last December to Octavio Pinto. Her husband has accompanied her on this visit to the United States, during which she will be heard as soloist with American orchestras and as recitalist under the management of Loudon Charlton. Her itinerary includes appearances in California in March and April. Next season may be spent in Europe, the pianist indicates, as she has received requests that she make a return tour of the principal foreign cities.

R. M. KNERR.

Plan Benefit Concert for Mme. Albani

MONTREAL, CAN., Jan. 13.—Plans have been made locally for a benefit concert to aid Emma Albani, celebrated soprano of several decades ago, who at the age of seventy-one years is now living in reduced circumstances in London. The movement is being sponsored by Philip King, of the staff of the Montreal Daily Star, who in a recent article related that the artist has expressed her willingness to have such a concert given in her behalf. Mme. Albani, whose real name is Emma Lajeunesse, was born near this city. She appeared at the New York Academy of Music under the management of Strakosch and at the Metropolitan Opera House in Edwin Abbey's régime in 1891. Mme. Albani, who is the wife of Edwin Gye, at one time manager of Covent Garden, London, retired from active life in 1906.

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